

Music Educators Journal

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago 4.

Divisions

Comprising the Music Educators National Conference

California-Western Music Educators Conference

Eastern Music Educators Conference

North Central Music Educators Conference

Northwest Music Educators Conference

Southern Music Educators Conference

Southwestern Music Educators Conference



Auxiliary Organizations

National School Band Association
National School Orchestra Association
National School Vocal Association
Music Education Exhibitors Association



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West Virginia Music Educators Association
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Other affiliations are pending. The above list includes only state associations which have become state units (direct affiliates) under the provisions of the Constitution adopted by the Music Educators National Conference in Los Angeles, 1940.

VOLUME XXXI, No. 2

NOVEMBER-DECEMBER 1944

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

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The Business Handbook of Music Education. A new edition of this valuable treatise, published by the Music Education Exhibitors Association, will be available on or before January 1, 1945. The pamphlet is distributed free to music teachers and teacher-education students. Send requests to Music Education Exhibitors Association, 64 East Jackson Boulevard, Suite 840, Chicago 4, Illinois.

American Student Song Contest for 1945. High school and undergraduate college students are eligible to participate in this contest which embraces all countries of the Pan American Union. In the United States, the contest is under the auspices of the U. S. Office of Education, sponsored and directed by MENC under the supervision of the MENC Committee on Creative Music Projects. Contest closes in the United States on February 28. For further information, see the September-October 1944 Journal (p. 27) or write for pamphlet.

Music in the Service of Schools at War. A brochure recently produced by the U. S. Government Printing Office describes the broadened program for the participation of music educators and music students in the Schools at War program. A special MENC committee collaborated with the Education Section of the Treasury Department's War Finance Division in planning the project. (See September-October 1944 Music Educators Journal, p. 46.) Copies of the brochure may be secured from MENC headquarters office free upon request.

Scholastic Awards. Scholastic Magazine, in cooperation with MENC and under supervision of the MENC Committee on Creative Music Projects, announces the continuation of the music composition competition for high-school students. Classifications include instrumental and vocal compositions for solo, ensemble, etc. Cash awards will be furnished as in previous years by RCA Victor, Educational Division. For rules and general information, write MENC, 64 East Jackson Blvd., Chicago 4, Ill., or Scholastic Awards, 220 E. 42nd Street, New York 17, N. Y.

Bibliography of Research Studies in Music Education. This booklet, listing 1,124 studies in the field of music education, is the result of several years' work by the Committee on Research in Music Education, of which William S. Larson is chairman, and Arnold M. Small, editor. (In 1942 the name of the committee was changed to Committee on Bibliography of Research Projects and Theses.)

In the foreword Chairman Larson states "... many worthwhile researches, valuable as a basis for further progress in music education, if not for immediate use, have been stored on the shelves of college and university libraries, there to be relatively unknown or forgotten. How much of this material existed no one realized, but it is doubtful that any member of the committee back in 1938 had the slightest idea that well over 1,000 valuable studies would be exposed, listed, and made available through the work of this committee. ... The committee decided that the ten-year period, 1932-1942, would yield the research studies of greatest interest and current practical value. Later the work was extended to cover two additional years, 1942-44. ... In reviewing the titles of studies submitted, the committee found it necessary to establish a definite criterion ... only those studies which by

their titles indicated a contribution to the teaching of music were accepted, due allowance being made for studies in applied psychology of music, notably those done in the State University of Iowa, which have contributed so much to research in music education. ... The committee is deeply indebted to the State University of Iowa, and to Carl E. Seashore, dean of the Graduate College and editorial associate of the Music Educators Journal, for cooperation through which it was possible to make this study available for general use."

The Bibliography is published by the State University of Iowa Press for the Music Educators National Conference. Copies are obtainable from MENC, 64 East Jackson Blvd., Chicago 4, Illinois, at \$1.00 each.

Schools at War. The War Savings news bulletin for teachers, prepared and distributed by the Treasury Department, War Finance Division, is available to any interested reader of the Journal. Recent issues, besides important references to the National Music Project described in the September-October 1944 Journal, contains material of value to all teachers and administrators concerned with the effective cooperation in the war savings program. Contents include suggestions for using war savings activities as teacher aids, materials which may be secured free, etc. For copies of Schools at War, address the Education Section, War Finance Division, Treasury Department, Washington, D. C.

Additional items on page 59.

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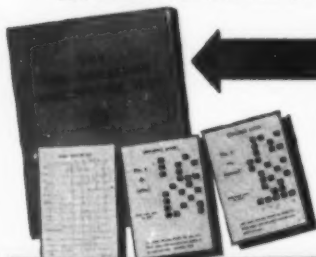
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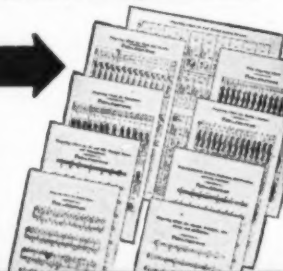
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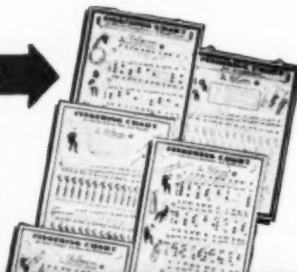
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Radio

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NBC University of the Air. One of the most attractive books recently released is this brochure describing the various features of the NBC University of the Air, including the "Music of the New World" series (Music in American Cities) which began on October 12 and will continue for thirty-eight weeks on Thursday nights at 11:30 P.M., E.W.T. The handbook which supplements the broadcasts may be purchased from the Southern Music Publishing Company, Inc., 1619 Broadway, New York 19, N. Y., at twenty-five cents a copy.

Symphony Notes. Music educators throughout the United States are receiving, with the compliments of the General Motors Symphony of the Air, the monthly edition of Symphony Notes, edited by Frank Harting and Jean Harstone. This worthy aid for music appreciation classes and for general home or school use points up the NBC Sunday afternoon symphony concerts now sponsored by General Motors. These Sunday concerts (5:00 to 6:00 P.M., E.W.T.) began October 22 and will continue through March 18 with Toscanini, Ormandy, and Sargent as conductors. Information regarding free copies of Symphony Notes for distribution to students may be obtained by addressing Symphony Notes, 32nd Floor, International Building, Rockefeller Center, New York 20, N. Y.

CBS American School of the Air is presenting a series of programs, entitled "Gateways to Music," which began on October 10 and will continue through April 24. The manual which supplements the programs may be obtained from your nearest Columbia network station.

Los Angeles Philharmonic Orchestra, cooperating with the public schools of Los Angeles, is presenting a series of thirteen young people's concerts, all to be broadcast transcontinentally over a Mutual network. The series is highly recommended as an important adjunct for music and music appreciation courses in schools and colleges. Information can be obtained by addressing William C. Hartshorn at the Music Department of the Los Angeles Public Schools, 1205 West Pico Boulevard, Los Angeles 15.

Rochester School of the Air Concerts. The 1944-45 manual and notebook, issued by the Rochester, New York, Board of Education for the School of the Air Concert series described in a recent issue of the Journal, has been published and distributed. The book was prepared by Howard N. Hinga, Assistant Director of Music in the Rochester Public Schools. These concerts by the Rochester Civic Orchestra are broadcast from the auditoriums of various Rochester high schools by station

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WHAM. Although published for use in Rochester and in the immediate area in connection with the radio series, arrangements to secure sample copies of the manual can be obtained so long as extra copies are available, by addressing the Music Department of the Rochester Public Schools.

FM for Education. This sixty-page illustrated manual offers suggestions for planning, licensing, and utilizing FM radio stations owned and operated by school systems, colleges, and universities. The author, William Dow Boutwell, who is a member of the MEJ Editorial Board, was until recently director of information and radio services in the U. S. Office of Education, and is regarded as one of the nation's leading authorities in this field. In the preparation of the material Mr. Boutwell was assisted by Ronald R. Lowdermilk and Gertrude G. Broderick of the U. S. Office of Education.

Every music educator should become fully informed so that he may participate in the nation-wide movement to organize and develop the FM educational networks needed to make use of the FM channels reserved for education by the Federal Communications Commission. A first step in every instance should be to secure a copy of this treatise. Write to the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C. Send twenty cents for each copy of the manual desired.

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Personal

Karl Gehrken, who retired recently from his long-held post as professor of music education at Oberlin College, has accepted an appointment as guest professor for a six months' term at the University of California at Los Angeles. Mr. Gehrken is a past president of MENC and has held many posts in the organization, including membership on the Research Council, Executive Committee, and the Editorial Board.

William Schuman has been appointed director of publications for the house of G. Schirmer, Inc. This is the post previously held by such eminent figures in the musical world as the late Carl Engel and Oscar G. Sonneck. Mr. Schuman was a member of the 1942-44 MENC Committee on Contemporary Music.

Howard Hanson, winner of many awards and honors during his career as conductor, composer, and music educator, was awarded the coveted Pulitzer prize of \$500 for a distinguished music composition. The award was made for Hanson's new Symphony No. 4 (Requiem).

Richard W. Grant, Chief Music Officer in the Ninth Service Command with the rank of captain, a former second vice-president of the MENC, and a co-founder of the Eastern Conference, recently received his honorable discharge from the Army and accepted the post of director of music in the public schools of Farrell, Pa.

John Zurfuh, for many years associated with the music department of the Louisville, Kentucky, Public Schools, is now assistant supervisor of music in Louisville, according to an announcement received from Helen Boswell, head of the department.

Dorothy Hawkins Miller died late in the summer. Sincere sympathy is extended to her husband, Charles Miller, pioneer member and former president of MENC who was for many years, until his recent retirement, director of music in the public schools of Rochester, New York.

Lester McCoy, formerly of Hartland, Michigan, is now associated with the Iowa State Teachers College at Cedar Falls where he is assisting with the state rural music program directed by C. A. Fullerton.

Jack W. Broucek, formerly of Storrs, Connecticut, received an honorable discharge from the Army in the summer and is now associate professor of music at Georgia Teachers College, Collegeboro.

Philip G. Swartz, formerly music director of the Crowley (La.) Public Schools, has received an honorable discharge from the armed forces and is now instrumental instructor in the Medina (Ohio) County Schools.

Pat Apgood has been appointed to the Educational Department of Mills Music, Inc., New York City. Miss Apgood was formerly associated with G. Schirmer, Inc.

G. Dan Robinson, Jr., has been appointed eastern sales manager for Silver Burdett Company, and will have his offices in the firm's headquarters at New York City. Mr. Robinson was formerly a teacher in the Paris (Tennessee) High School.

Captain King G. Stacy, former chairman of Region Three NSBOVA Board of Control and for the past two years music officer assigned to the Ninth Service Command, is now Chief of the Music Section, A. and R. Branch, Special Services Division, Ninth Service Command, with headquarters at Fort Douglas, Utah.

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Music Educators Journal

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Vol. XXXI November-December 1944

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MENC STAYS ON THE JOB

THE PRINCIPLES of coöperative planning and effort are inherent in our national birthright. The United States is a product of the town-meeting plan, of which our state and national political conventions and all other kinds of conventions are a natural outgrowth. Almost every worthwhile enterprise in the public interest—governmental, as well as commercial, civic, and educational—stems from group participation in movements of common concern, involving, among other things, meetings of *leaders* and *doers*, without whom there could be no focus, guidance, or success in such movements.

Probably at no other time in our history has greater significance attached to the convocations of *leaders* and *doers* in common cause. Call them conferences, institutes, conventions, planning meetings, or what you will, these gatherings of the people who are taking major responsibility for leadership and action in the time when leadership and action are most needed are the epitome of the American Way of doing things.

The paragraphs on this page are intended as a clarification and reassurance for those persons within and without the Music Educators National Conference who, perhaps through misinformation or misinterpretation, may have some apprehension as to the plans, operational procedures and purposes of the Music Educators National Conference, *specifically in regard to the necessary meetings of our executive and delegate groups of state, sub-state, and divisional units.*

The MENC is not alone; there are many other organizations which exemplify what we are talking about—a fairly sizable group of them associated with MENC as departments of the National Education Association. But here we speak for ourselves.

LET IT BE SAID once and for all that we believe there would be no *American Way*—past, present, or future—if it were not for the sort of thing represented by the meetings which focus and activate the efforts of the army of music educators, men and women—leaders in their respective communities—who, as a group and individually, have probably done as much to keep our nation on even keel as any other civilian force on the home front. But, *we are not over the hump.* Some of the hardest work is ahead of us. The contents of this issue of the Journal point up and support this statement.

With full knowledge of the erroneous impressions that such a declaration as this could create, if not *carefully* and *thoughtfully* considered by the reader, the Music Educators National Conference and its affiliates and auxiliaries must in duty bound reaffirm the principles and purposes of the platform adopted at the St. Louis biennial meeting. To this end we expect to continue to carry on the wartime and postwar program of music education and of coöperation with all agencies, including those of the Government, which are concerned with winning the war and winning the peace—and keeping the peace.

Of course wartime conditions impose difficulties and restrictions which must be taken into account in the adminis-

tration of civilian organizatory affairs. Raised postage rates, higher printing costs, paper shortage, increased overhead, transfer of members from active work in the field to the armed forces—these are only a few items that have bearing on the functioning of the voluntary organization. And then there are the transportation and housing problems. These and other factors have, perforce, particularly affected meetings and other group activities, such as are part and parcel of the MENC operational plan.

IT IS WELL KNOWN that none of the meetings held by MENC and by the state and sub-state units during the war period have been in the prewar pattern. For instance, it is obvious that there can be no movement of large student groups. In prewar days, student participation in state, regional, and national meetings each year totaled many, many thousands. Some of the most important features of prewar programs from the standpoint of the public had the triple significance of national events involving civic interest, children, and music. Such activities in all cases where they cannot be carried on without transportation of groups from one city to another, or without undue tax upon facilities and energy, are laid aside for the duration. Practically all meetings since the beginning of the war have been of the streamlined, workshop type, keyed to needs and demands which are immediate, either in relation to the situation today, or in the relation of today with the anticipated situation of tomorrow.

However, rumors, perhaps due to superficial newspaper interpretations or the first guesses of conclusion jumpers, have led some music educators to think that it would be patriotic to cancel meetings such as those in the MENC schedule. The contrary is true. Regardless of erroneous impressions which may be extant, there is no intention on the part of anyone in authority to classify such activities as educators' institutes and conferences with horse racing, tournaments or good-time conventions. Statements issued from official sources should not cause confused thinking regarding media and functions necessary to the effort required to maintain our national power, our national morale, our leadership as exponents of the good things of life—and consequently our will to fight for the things we have and to furnish the manpower and material to carry on the fight. Indeed, it would be paradoxical if any directive or advice from any source whatsoever should contradict or nullify those requests which continue to come to the music educators from agencies and departments most vitally concerned with the prosecution of the national effort.

BECAUSE it is not possible to carry on the kind of work demanded of us without holding district and state meetings, and at least a number of interstate or regional conferences, it is the purpose of MENC to carry on its schedule as consistently as possible—but always with an eye to possible emergency requirements which may call for changes of plan or operation.

Emergency decisions will be made and action taken when emergencies must be met. Meanwhile, we must carry on.

Music Education Problems and Prospects

for 1945

A SYMPOSIUM BY THE
MENC DIVISION PRESIDENTS

FOR YEARS the American public has had an urge for more education, for higher education, and for more functional education. There was a progressive increase in school attendance during the years intervening between World War I and World War II.

This war has demonstrated the priorities which come to educated and competent men and women. It has also shown some of the fallacies and errors of our present educational system. Music educators will do well to revise their concept of education as a whole so as to realize not only the opportunity but the obligation which the arts have in this new educational era. The values of music accruing to the individual, and to the complex social order of which he is a part, are no longer debated nor denied.



Hazel B. Nohavec

Are we ready to accept the returning service personnel at all levels of musical development with a revised technique, an adjusted curriculum, and a psychological approach which will meet their every need? Can we learn from their contacts with the life and music of the far corners of the world, or do we expect them to come back to a narrow philosophy of technique and an inflexible past? Are we prepared to absorb, satisfactorily, those who left school to engage in war-plant work with an understanding of their desires and attitudes?

Have we informed ourselves of the present trends in educational adjustment? Can we think of the individual as the most important factor in our work, or are we still thinking in terms of groups and masses with no concern for the individuals who together comprise these groups?

While it is of utmost importance to welcome these returning students with intelligent understanding, we must not forget those students who have been in school instead of in uniform. How can these two groups be integrated? The returning student will be impatient with complacency, while those who have not been away will have difficulty in changing their established routines. The music educator stands at the crossroads of these two groups. If music is a unifying element, if it is a catharsis for pent-up emotions, if it is a means of giving expression to innermost thoughts, if it is a socializing agency, music teachers will play a leading part in this glorious reunion. Music will continue to march in the place of honor at the head of the parade of educational progress. Are we prepared to meet this challenge for leadership?

A definite effort is being made so that the North Central Division program will assist everyone—regardless of specific interests. I am sure this is true of all Divisions.

Until final victory is ours and peace once again reigns, let us rededicate ourselves to our profession and to our country by the following Music Educator's Pledge:

Realizing the important role music must play in this emergency, I will use and share my musical talent and training. I will strive to develop the musical ability of others. I will assume leadership and assist others to be leaders. I will maintain musical excellence, but will also help every student to participate in some form of music for the sake of what it can do for him. I will be a servant and working citizen of my community in any capacity in which I am capable. I will contribute my utmost, personally and professionally, that this collective war effort may lead to a lasting and satisfactory peace."¹

—HAZEL B. NOHAVEC
President, MENC North Central Division

Music and Democracy

OF THE TWELVE ARTICLES comprising the Declaration of Faith and Action² adopted by the MENC at St. Louis, none is more arresting than Article VIII. May I quote it:

While we are training millions of our young men to fight, we must also train younger millions to re-establish the ideals and democratic processes for which civilization will again strive. To that end each one of us is under the necessity of searching out procedures of teaching that will make our classroom the highest example of a functioning democracy.



Alfred Spouse

I take it that a "functioning democracy" is one which practices the precepts of theoretical democracy in actual living. How this may be done in a classroom under our present setup will furnish material for many an argument. But there can be no question that the tendency in these later years has been away from equal opportunity for all in music

and towards special training for the more talented few. This is particularly true in the secondary schools. We have discovered that we can produce extraordinarily

¹ This pledge first appeared in the Minnesota Public School Music League Handbook, compiled by the author of this article, 1943.

² Resolutions formulated by the Council of Past Presidents and adopted by the Music Educators National Conference at the biennial meeting at St. Louis, March 6, 1944. See April 1944 Music Educators Journal for complete text of the Resolutions. (A reprint will be mailed to any one upon receipt of self addressed, stamped envelope.)

capable bands, orchestras, a cappella choirs, and vocal and instrumental soloists in the high schools. This, in turn, has led to prideful public exhibition of highly specialized activities. Public approval of these performances of superior musical standard has undoubtedly encouraged more and more careful training of the talented minority.

This has resulted in many places in the disappearance of the music hour for the non-special students—in other words, the great majority. In the first place, the music teacher has only so many hours per day available. If most of them are occupied in teaching the special organizations, insufficient hours are left for the larger job. In the second place, the gradual encroachment of mandated subjects, together with the tendency towards the six-period school day, mitigate against the student electing music.

The net result of all these trends is that participation in some significant musical experience for the student body as a whole is on the wane. We have expert bands and orchestras, but the overwhelming majority of the student body merely listen. We have thrilling choirs, but they are limited in membership and sing only the "better" music, to which the majority again only listen, and that infrequently. This is even more true in the case of the instrumental or vocal soloist. In addition to all this, community singing in the school assembly is far from prevalent, except on the special occasions when singing is dragged in to "pep up" patriotic programs. It is an accepted fact, with humorous implications, that no one knows the words of our National Anthem, a sad state of affairs that took a war to partially remedy.

We do not know the common songs of our country or the common songs of other lands that our fathers knew. We are familiar with the tunes; but we need a song slide or a booklet for the words, even for folk songs, because we don't sing them often enough to become familiar with them in our schools. They are too easy, too common for the a cappella choir. The ordinary singing class, where they could be sung day after day, is on its way out. Soldiers write back home and tell us that they tried to sing the old songs in camp but failed because they couldn't remember the words. The man who said he didn't care who ruled the country if he could write its songs would be gypped today. Hollywood and Radio City write the nation's songs and scatter them, without pattern or judgment, in the films and over the air. They live the lifetime of a moth and die as dismally. There is an occasional *God Bless America* or a *White Cliffs of Dover* which is tuneful enough and vital enough to keep on being sung, and a few people actually do learn the words. But the films and the radio are doing America's singing, and it isn't the kind Walt Whitman dreamed. America is *not* singing now, and the public schools will be hard put to deny their fair responsibility.

Isn't it time for the music educators of the United States of America to do something about it? As I write I have before me the current list of best sellers in the popular song category, issued by the publishers for the benefit of the "trade." Of the thirty best sellers in June, eleven survived in September. Their titles run from *Amor* through *Milkman Keep Those Bottles Quiet to Swinging on a Star*. The "texts" of these songs would take no prizes in English composition. Read some of them for yourself. The tunes for the most part are so invalid that they have no lasting qualities. Worse than all else, in many ways, is the special "radio technique"

which characterizes their original presentation by the "singing star," and which of course is accepted and copied by our young people. One of these techniques is the device of singing entirely in the lowest register of the voice, so that our youngsters sound like grandmas with the croup and complications of asthma.

But if all this is in bad taste, there is nothing in our schools to counteract it—not for the majority, only for the special few. We genuinely need to provide singing classes, singing opportunities for the great masses of young people in the schools two or three times a week. There, let us sing plenty of good songs and learn the words. Mix them up—all the good Americana, "popular," and the older songs, *O What a Beautiful Morning* and *Battle Hymn of the Republic*, *Shine on Harvest Moon* and *Old Black Joe*, *White Cliffs of Dover* and *On the Banks of the Wabash*, and let us learn the words and sing. Let us sing with all our voices, not just the lower quartile of tones. Let us carry it over into the weekly assembly and sing for a quarter hour. Let us open our school day in the assembly, all hands present, singing a lively song or two to launch us on the day's work, every day of the week. A singing school is a happy school. If it does not sing because it is happy, it will be happy because it sings. And it will be a democratic school!

—ALFRED SPOUSE

President, MENC Eastern Division

Education for Peace

THE KEYNOTE ADDRESS given by A. J. Stoddard* to the general assembly of the National Education Association was a powerful, vital message on the topic "Education and the People's Peace." Mr. Stoddard stressed the importance of education in a program for enduring peace and made a plea for a representative of education at the Peace Table.



Vincent A. Hidén

A month ago, Walter F. Dexter, California's state superintendent of public instruction, expressed the conviction that the documents of politicians would not bring peace to the world. He believes that a program of education to build sympathy and understanding between peoples and nations is the real path to world coöperation and the elimination of future wars.

The same day I am writing these lines, I heard C. C. Dykstra, president of the University of Wisconsin, discuss postwar problems. He stated that more education is needed *about* the world and its peoples and stressed the need for more knowledge regarding human principles and relationships.

These statements of three great educators present the challenge and the course which lies ahead for education. The implications for *music educators* are obvious. You

* Alexander J. Stoddard, superintendent of Philadelphia (Pa.) Public Schools, chairman of the Educational Policies Commission appointed by National Education Association and the American Association of School Administrators; former president of the latter organization.

and I know that through our program of music teaching in the schools we can, through our pupils, contribute to a better understanding of, and a sympathy for our neighbors in our own and other countries.

American armed forces invaded Leyte Island in the Philippines. After the months of Japanese rule, one of the natives described the joy of his people on seeing the vast armada of American warships coming to liberate them and said, "We were so overwhelmed with joy we just stood and sang."

Yes, music is a natural expression for such a great moment of exaltation—and of the entire gamut of human experience and emotion. The path ahead for us is clear. We *can*, we *must*, we *will* marshal the resources and plan the activities of music education to contribute to the goal of permanent peace.

We made a fine evaluation of our practices and philosophies at the St. Louis meeting. Let us all work together to make our 1945 Spring Institutes vital, direct, vigorous programs for postwar music education—planning the steps we can take today which will lead to the lofty goals of tomorrow.

—VINCENT A. HIDEN

President, MENC California-Western Division

Music Education for All

DEMOCRACY AT ITS BEST! Consciously or unconsciously, this was the keynote of the planning meeting of the Southwestern Division of the MENC at Dallas October 14. If this meeting was any criterion of our Institute next March, enthusiasm, constructive thinking, and forward-looking ideas will be



Gratia Boyle

the principal motifs of the sessions. Perhaps some suggestions were old and had been heard many times, but they came alive again with new ideas, as experienced and inexperienced music educators of the Southwest talked together.

"The whole picture of music education for all music educators" was repeated many times. It should not be just instrumental for the instrumentalists, vocal for the vocal people, or school music for school people;

rather, it should be music educators working together as a composite group for the promotion of music education.

"Music for all children, not just the talented that will win contests or show off the director's skill" had been said before. This time it was repeated with an earnestness which bespoke action.

"At our meetings, let's have demonstrations at the different levels of learning, showing the various stages of development in music education" was heard again and again, both from instrumentalists and vocalists, from the elementary school to the high-school level.

The music educator's place in the community could be spelled with a large S for Service. Church music, recreational music, adult music education, music in civic

clubs, music in the home, music in industry, music in hospitals—all were variations of this ideal of service.

We want to know more about audio-visual aids. We want to be right alongside the leaders in postwar planning in education. Now as never before, music has the opportunity to take its place in the education for world mindedness and for peace.

This is not an editorial in the strictest sense. The editorial "we" stands for the many music educators of the Southwest who want to see these ideas and ideals perpetrated in our schools and communities.

—GRATIA BOYLE

President, MENC Southwestern Division

Teacher Preparation

ONE OF THE VITAL SUBJECTS in educational circles of the South today is the training of the music teacher: *What is necessary to insure adequate preparation of music teachers?* The fact is that music has taken on new significance and much greater importance than ever before in the educational program of our

southern states. We have before us the tremendous task of organizing and developing the complete setup which is necessary if we are to provide the well-rounded music experience for every child which, according to our own standards, will be expected of us.



Max S. Noah

In the South, perhaps no more than elsewhere, there is a lack of continuity due to changes in the teaching personnel. At present, of course, there is the acute shortage of men teachers

which, in addition to the more or less temporary status of many women teachers, presents a problem that will require careful attention if we are to achieve the desired results. Not the least of the factors in this problem is the present unsatisfactory salary scale. However, everything considered, we must make up our minds to do the best we can with what we have to work with. We know we cannot expect to have the best musical talent and the highest efficiency in teaching with present conditions, but we must forge ahead.

In many areas of the South there is a great deal of pioneer work to be done. Indeed, many teachers are so busy with the immediate activities that they have little time to think of the why, where, and when of the operations. Many a classroom teacher religiously follows the *method* without appreciating its underlying philosophy. All too often the administrator is totally unaware of the problems of the music teacher. On the other hand, many of our music teachers have no understanding of the issues which face the administrator. Thus it is that educators in more fortunate areas are surprised when they find schools in the South which give scant attention to scheduling, credit, practice hours, and a well-planned program of musical activities.

It must not be thought that the entire South is a

barren waste, so far as music education is concerned. This is far from the case, for we have many outstanding examples of well-organized, well-set-up, and well-administered school music programs. On the other hand, not infrequently we find that the term "music study" means *piano lessons*! A great many high-school students, entering college with the intention of majoring in music, find that about all of their musical equipment to date is what they have done with piano. Many of these folks have qualified for music teaching positions with not much more than the piano background in applied music.

In my own state, the school music program has been promoted the hard way, so to speak. In many communities, music is even now considered one of the frills of education. Something has had to be done to catch the interest of the boys and girls and to insure the understanding and support of the parents and taxpayers as well as of the educational authorities. A means to this end was the establishment several years ago of the district and state music festivals, offering competitions in a total of thirty-six classifications. Pupils receiving top rating in each of the ten districts were certified for participation in the state festival. Competent adjudicators heard the student performances and gave constructive criticisms.

As years went by, there were two noticeable developments resulting from this program: More and more schools wished to participate in the activity, and (2) there was constant improvement in the performances on the part of the students. A third point in order was that with the actual musical growth there was also increased interest and understanding on the part of school administrators and parents, to the end that there was more and more demand for the employment of *full-time* music teachers. Here was a real problem, for, as indicated at the beginning of these paragraphs, very few music teachers in the state were trained to meet the all-around requirements. This problem was especially acute because so many cities had a rule that out-of-state teachers could not be employed. Eventually, the rule was abrogated and schools in various sections of the state brought in from other states teachers equipped to carry on a well-organized, complete program of music teaching.

We feel that just as has been the case in Georgia, real progress has been made in the other states of the South, and in some cases unusual progress is recorded. When the war is over and the restrictions and curtailments due to manpower shortage are removed, we are confident that the southern states will be found well along in the line of march. Our confidence is amply supported by our knowledge that we have in our area an enthusiastic, efficient, and forward-looking group of leaders. Everyone who attended the recent MENC Southern Division planning meeting at Birmingham, Alabama, will vigorously endorse this statement. Each of the eleven Southern Division states was represented by one or more official delegates, and the session, which lasted the better part of two days, was one of the most fruitful it has ever been my pleasure to attend. With the aid of these leaders and many others who are taking an active part in the affairs of the Southern Division, the stage is being set for the greatest period of sound growth that music education has ever experienced in—I am bold to say—any section of the country.

—MAX S. NOAH
President, MENC Southern Division

Music Administration

IMMEDIATELY FOLLOWING World War I, the field of music education rapidly expanded to the point where we find it today. There has been improvement both in quantity and quality so that the present situation bears little resemblance to the earlier one. Now we face another planning period following the war and there are

many problems arising. The foremost consideration is, "How may the present level of music teaching be raised?"

The Resolutions Committee (Council of Past Presidents) at the Music Educators National Conference in St. Louis last March recommended in their first article, "More and better teaching of music." Many people, as did the Resolutions Committee, suggested that a remedy to the situation will be found in more support from



Wayne S. Hertz

teacher-training institutions, as well as state-wide supervisory service. I heartily agree with this view, but I feel that we music educators must be made aware of a more fundamental weakness in our music situation in the public schools. This weakness is the failure of many administrators to take an active part in music education, not only in organized groups, but in the school itself.

To explain what is meant: What qualifications must be met by a prospective music teacher to teach music? If there is a standard, who sets it—the public schools or the teacher-training institutions? Experience has shown that when a prospective teacher fills out an application blank, he finds spaces wherein he may answer that he can direct a chorus, band, or orchestra. Also he finds a question which asks, "Can you play the piano?" and he answers, "Yes." The administrator sees these glowing manifestations of musical genius and the prospect is hired to teach music in the elementary schools.

Another situation which is common in far too many localities: A teacher is hired to teach music in the local school system. The principal claims to know little or nothing about music—in fact, he modestly admits that he was frightened as a child by *having* to practice the piano—and, consequently, he turns the whole situation over to the new music teacher with some such statement as, "You're hired to teach music; since I know nothing about the subject, I am turning it all over to you to do the best you can with it." From then on there is little coöperation between administration and music.

Wherein lies the fault where such situations exist? Mainly among the music educators, themselves! Too often we build our complete conference programs around the theme of "bettering ourselves" or "raising standards," etc. Does it not seem reasonable that to raise standards of teaching we must raise the standards of preparation? Who, except the men who do the hiring of teachers, should first be made cognizant of better standards? (Please let it be known that there *are* administrators who know when a man is a qualified music teacher.)

CONTINUED ON PAGE TWENTY-SEVEN

Integrating School Music with Community Life

ROBERT E. SAULT

Paragraphs
from the
Autobiography of a
Music Educator

WHEN I began my duties as director of music in the public schools of Lawrence, Massachusetts, in 1919, many changes were taking place which affected the teaching of music in the schools. Indeed, to some of us who look back over the past quarter-century, there was at that time what might be regarded as a renaissance of public school music.

Music supervisors (we were all called music supervisors in those days) felt there should be broader scope for the aims and purposes of school music teaching. There was a recognition of sounder pedagogical principles than had been previously understood or accepted by the average music teacher. These principles were based on the psychology of the child and his relations with society, both within and outside the school. Perhaps I can be absolved from accusations of overconfidence or vanity when I say that I have always felt that I was one of the champions of some of the new ideas. Indeed, it is not beyond the realm of truth to say that I was one of the pioneers of the period. Therefore, the things that I write here must, if put down in all good faith, reflect some of the ego which necessarily is inherent in the spirit of the missionary and the pioneer.

From the beginning of my work I felt that school music teaching was definitely bound up with community service and, accordingly, I have always thought of my job as having a broader horizon than just the school-room. I, with my colleagues of those earlier days, tried to make school music a *living* thing in the lives of all the boys and girls, and therefore in the homes and in the communities wherein these boys and girls lived and had their being.

It was with this spirit and purpose that, in 1919, my first year of work in Lawrence, I instituted a series of

young people's concerts for all the pupils in the grades and in the high school—and even adults were allowed to attend the concerts! These concerts were provided by members of the Boston Symphony Orchestra. As a part of each concert program, I explained, with the use of charts and various musical instruments, something about the music which the audience was to hear. Each annual concert series had a special aim or purpose. One year it was "the instruments of the orchestra." Then we had such titles as "how to listen to music," "music form," etc.

These concerts, which I believe represented a pioneer development, had been carried on for several years when, at a meeting of the National Congress of Parents and Teachers in Baltimore, we received an award for the outstanding contribution of the year in school music. Probably it is true that our series was at least one of the forerunners of the Walter Damrosch concerts.

Today I meet many adults who tell me that their first interest in music, which has carried over the years, was gained from participation as auditors at the Lawrence young people's concerts.

In those early days, instrumental music was coming into its own. Many of my colleagues can remember that, in the years prior to and just following World War I, school bands and orchestras were quite a novelty. Because of the general community interest in music, in a large degree generated by our concerts, it was not difficult to organize orchestras in all our grammar schools as well as in our high school. Probably this was one of the first music developments of its kind in New England.

Not long after, it was my privilege to participate in the instrumental music development fostered by the New England Festival Association. Few of us realized at that time what a tremendous contribution this association and its activities were to make to music and to music education in our area.

As an aside, I must comment on some of our early experiences with the New England Festival—how we had bands, orchestras, and combinations hardly namable, some including guitars, mandolins, accordions, and others of the home-type of instruments. I remember one band from Maine which was almost exclusively made up of saxophones—but how beautifully those boys and girls played under a real music teacher and director! I can recall, for instance, how on Boston Common when we one time had several thousand student musicians from all over New England as guests of the city, Grace Pierce, then of Arlington, and I poured more than one thousand cups of coffee and served nearly twice that number of sandwiches to hungry boys and girls attending the conclave. After lunch was served, we rushed down

NOTE: This article is excerpted from a letter written by an old friend to the managing editor of the MUSIC EDUCATORS JOURNAL. The following sentences are also taken from the letter: "You asked me if I would be willing to put on paper something about the experiences I have had in Lawrence during the last quarter-century. I am not a writer; I have written some things for publication but have not felt particularly pleased with the results. However, perhaps everyone should write an autobiography and this may be a place for me to start. Do with it what you will. I know you will be interested because you are my friend, but there is some doubt as to whether anything I can say would be of particular concern to readers of the JOURNAL who do not know me. If, however, my experiences offer anything of interest or inspiration to others engaged in the profession of music education, I shall be most happy. I rely upon your good judgment as to whether any part of what I have written should be printed."



LAWRENCE HIGH SCHOOL ORCHESTRAL ENSEMBLE, LAWRENCE, MASSACHUSETTS

to the arena and with James Price, Harry Whittemore, and the present executive secretary of the Music Educators National Conference—to mention only a few—helped move pianos and arrange chairs for the massed orchestra which was to play in the afternoon. I can recall the parade of bands—Boston's first school band parade—which made stern men weep as the young musicians marched by. I can remember, also, how Sousa, with his gracious and affable attitude, endeared himself to youngsters and oldsters alike.

And I remember, too, with no small pride, that our Lawrence band, organized that same year, was awarded first place among first-year bands. The fact that since that time Lawrence has been represented in the New England conclave by school glee clubs, bands, and orchestras which have brought back a most generous share of 1-A ratings, must take into account the beginnings of the school and community interest in music education developed by our young people's concerts in the years before.

Another reminiscence which I mention with pride is the early introduction of music appreciation courses in the elementary grades and in the high school of our city. I have always felt that the great bulk of people participate in music as listeners rather than performers and, therefore, everything should be done while these citizens are still in school to prepare them for the later enjoyment of music which is now available on every hand in far greater quantity and much better quality than we ever dreamed in those early days.

Today we have in our high school a two-year course in music appreciation, in which the pupils meet five times a week. We also have a two-year course in harmony with classes five times a week. In addition we have, of course, the usual glee clubs and choral classes, both in the grades and in high school, and the classes in instrumental music instruction in the grades and in the high school.

This, then, constitutes a sort of resumé of the work we have done in the schools of Lawrence during the past twenty-five years. I cover these items as a sort of foundation for what I think is really the most interesting part of my story, which pertains to our alumni groups—the Alumni Symphony Orchestra and the Alumni Chorus.

As stated at the beginning of this writing, it has been my feeling through all my career that the teaching of music in the schools offers a vista of opportunity which extends far beyond the walls of the schoolroom. From the beginning of my work as a music teacher, I realized that many boys and girls practically ended their participation in music when they graduated from high school. In common with many of my associates, I felt that there should be a carry-over resulting from the school music experience that would affect in a wholesome way the entire life of the individual after his school days were over. Many things are involved in making this possible. I shall refer only to some of the visible evidences of the carry-over in the case of many of our pupils.

For years I have kept a card catalog of all of our



Lawrence Young People in Gilbert and Sullivan's Gondoliers

pupils who took active part in the school music activities and organizations. We have been able to maintain a close follow-up, even to changes of addresses and the new names of the girls who were married, so that we can locate instantly most of the former members of the Lawrence High School band, orchestra, and glee club. Thus it was possible in 1933 to organize the Alumni Symphony Orchestra with a membership of seventy-five, a full complement of instruments and fairly good balance. This organization has just finished its eleventh season.

It is obvious that an organization of this kind serves two purposes. First, it gives the boys and girls who played instruments in the high school an opportunity to continue musical activities after their school days are over and to further develop their musicianship and extend their musical experiences. Second, we have been able to provide the city of Lawrence with a symphony orchestra which can furnish a series of concerts for the benefit of the citizens—and at a minimum cost. There is also a third important item which should be mentioned, *i. e.*, the existence of this Alumni Orchestra, as one of the important musical institutions of the community, offers an incentive and objective for the boys and girls who are still in high school.

It is interesting to note, as we look over the records, that more than 80 members of the Alumni Orchestra have made music their lifework. Several of our former members are now playing with leading symphony orchestras, among them Joseph Rizzo, oboist in the NBC Symphony Orchestra conducted by Toscanini.

Perhaps a few items from the available statistics will be of interest. The orchestra has prepared for performance over 200 compositions which include the works of 107 composers, 27 of whom are Americans. In the list of works there are 12 complete symphonies, movements from 3 other symphonies, 9 symphonic poems, 32 overtures, 26 concertos, 28 suites, 7 rhapsodies, and other shorter orchestral compositions.

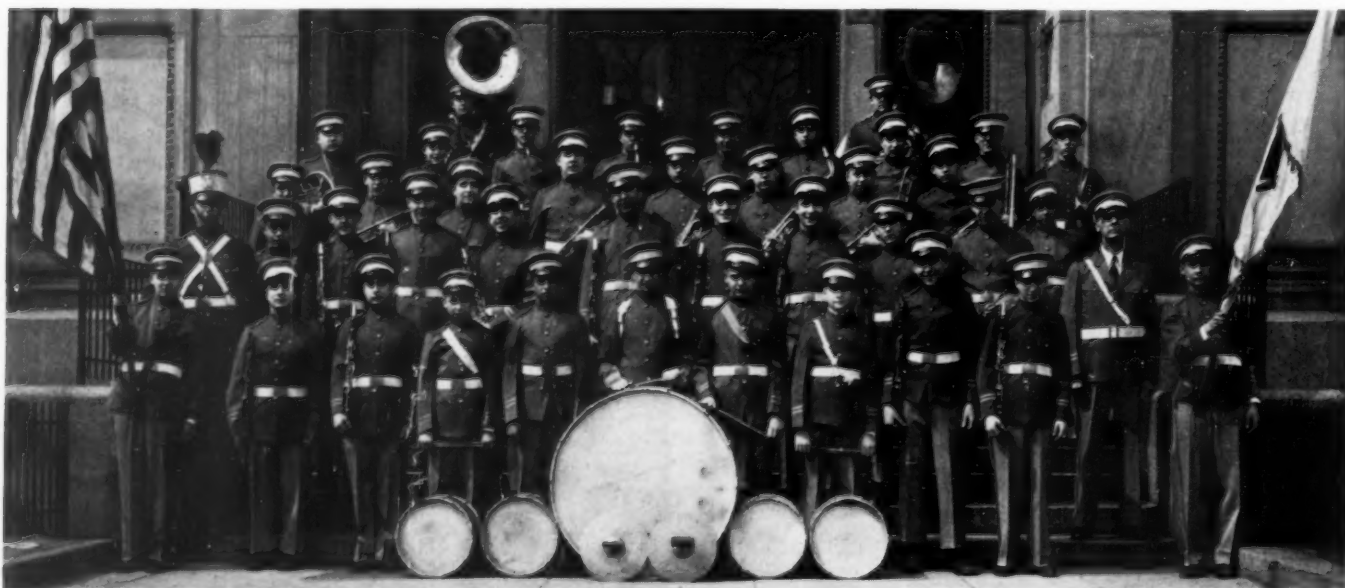
Yes, the orchestra plays the music of the day as well as the standards and classics. At least one American work is performed on each program, and jazz—or swing if you will—is not excluded from rehearsal or perform-

ance. Proper balance is maintained, with perhaps some leaning toward the conservative, as will be seen by the following record of the number of times various composers' names have appeared on the concert program: Richard Wagner 16, Tschaikowsky 14, Johann Strauss 11, Mozart 11, Mendelssohn 11, Verdi 9, Weber 9, Saint-Saëns 9, Schubert 9, Grieg 9, Beethoven 9, Haydn 8, Grofé 8, Rimsky-Korsakoff 7, Bach 6, Liszt 6, Wolf-Ferrari 6, Bizet 5, Brahms 5, Sibelius 5, and with the rest of the list 4 or less times.

The Alumni Orchestra has had much encouragement from music patrons and musicians, among them such guest conductors as Arthur Fiedler, Francis Findlay, Joseph Wagner, Albert Wassell, and others. Guest artists have appeared as soloists at various times, and every opportunity is taken to program members of the orchestra who are gifted as soloists.

It was only four years ago that the Lawrence Alumni Chorus was organized with a membership of 100, and a little later the Alumni Chamber Music Group. Because of the service demands of the war, the latter organization has been temporarily suspended; but the chorus and orchestra are still carrying on and this year, among other things, will present Coleridge-Taylor's *Hiawatha's Wedding Feast*, Mendelssohn's *Hymn of Praise*, and, at the end of the season, a performance of Haydn's *The Creation*.

After twenty-five years of school music teaching I can say truthfully, as I look back over my experiences, that without these community music organizations, manned almost entirely by high-school alumni, there could have been no real aim or purpose in all the work and effort involved in carrying on the program of music teaching in the grades and in the high school. Truly, music education has only its beginning in what we call "school" music. But if the school music program is undertaken with reasonable community support and with the right vision, it can be a continuing and ever-increasing influence for good, touching the lives of many more people in the community than just those who have first-hand contact through participation in music classes or musical organizations of the school.



LAWRENCE HIGH SCHOOL BAND

Church Music After the War—and Now

NOBLE CAIN

MUSIC of the postwar period cannot be predicted because we have no way of knowing what conditions will determine music and its applications in any such period. I am content to discuss music as it is now, today, because the kind of music we are giving the people now will help determine the kind of music they will get later. After all, in the fundamental sense, there is no past and there is no future; all life and activity consists of the present. The past only affects the present because of the experiences gained which help formulate the present. The future only exists as a goal for which the present prepares. Therefore, in discussing trends in church music at the present time, we consider the experiences of the past and try to set an aim for the future, but we deal with things that are now necessary and which will help the people of the day in which we live.

I take the position that the day in which we live has had a trend toward too much entertainment for entertainment's sake. The basic values in art and culture are often hidden in a mass of modern variations which appeal more or less to the sense of the theatrical rather than to that of the aesthetic.

We are living today in the school of "effects." This characteristic of the modern age is observed in all forms of social relationship, and is particularly noticeable in the field of music, the radio,* the magazine, the stage, and other areas of public life. We have all been fairly well content to let this school of "effects" operate so long as it provided an out-and-out escape from the realism and horrors of wartime. But when these "effects" have begun to spill over from the entertainment media into the fields of the church and the school, there are many of us who believe in calling a halt. Indeed, music in the churches is becoming contaminated with the school of "effects" and with the imitation of "stunts" of the radio, movies, and theatre.

The most prevalent of these "effects" in church music are: (1) The pernicious habit of humming all the "n's" and "m's" and other consonants whenever an opportunity arises. (2) An over-arrangement of chordal progressions until the music itself sounds secular and theatrical. (3) The actual use in church anthems of secular melodies with sacred words. (4) A tendency to concertize, or otherwise "show off," the music without regard for any sacred text which may be presented. (5) A disregard of great texts which should be sung intelligently for the purpose of mental and spiritual uplift. (6) An over-all tendency to *entertain* the congregations rather than set up an atmosphere of *worship* and *meditation*.

Shall we discuss each of the above points briefly:

(1) We must not forget that there is only one way

NOTE: This article is taken from the manuscript of an address delivered by Mr. Cain at the conference on postwar music education held at the University of Texas, August 11, 1944.

to sing properly, and that is to *sing the vowels*. It is only vowels which can give us tone. Consonants are for release and attack of either a single word or a syllable in a word. This has been an accepted, basic, fundamental truth of choral singing since the great masters began using Scriptural texts with a melody. Indeed, an examination of the "melodies" of the sixteenth-century masters will disclose that they did not even consider their melodies as such, but rather considered the text first and sang the text on a convenient pitch line such as a good orator or general speaker would use. Their main purpose was to give the text prominence. This, of course, is the reverse of the present-day trend, which is to make melodies supreme, with the words meaning nothing. In church music, especially, in order to maintain vocal art as well as religious art in music, we must return to the fundamental precepts of tone and text with *tone subservient to text!* This automatically eliminates such superficialities as humming and other distortions of the language.

The only place where humming can be excused in church choral music is where it is used as a background for a solo voice. This would naturally occur in an unaccompanied number and thus take the place of an instrumental background. However, most churches have a good pipe organ or piano which can be employed as an accompaniment so that the humming background of voices is not necessary at all. Other things being equal, it is much more church-like, to say nothing of plain common sense, to use voices only for words and use instruments for accompaniment of solo voices. This again automatically directs attention to texts and not music. *In the last analysis it may be said that choral music has no reason for existence except as a vehicle for words.*

(2) *The over-arrangement of chordal progressions.* Let it be said that it is much better to use music that is simply arranged if it adequately displays the text. There are many examples of this music, notably the hymn-anthem types which have become increasingly popular during the war, among them: *O God Our Help in Ages Past, All Glory Laud and Honor, All Creatures of Our God and King, A Mighty Fortress is Our God, Christ Whose Glory Fills the Skies, O My Soul Bless God the Father, O God Beneath Whose Guiding Hand*—and literally dozens of others which incorporate beautiful texts with either well-known hymn tunes or use the same text with new tunes.

Many of these arrangements are for unison choir, or are mainly unison with a good accompaniment, thus making it possible for a wartime choir which may be lacking in men's voices to perform them without difficulty.

The church hymnals in use in any one of the leading churches of today contain strong hymn tunes and texts which can be used by the choir, singing from the hymn book with very little adjustment—some of the verses

solo, duet, trio, quartet, or all voices in unison. There are many devices which we do not have space to enumerate here, but which any good church organist or director will be able to manage for himself with a little time and thought.

(3) It almost goes without saying that *we should avoid the use of secular melodies in church* even though a sacred text does happen to "fit" the melody. To the truly reverent person this must be real anathema in the sight of God—the illicit marriage of words of worship with melodies of romance and passion. It was, indeed, for such cause that Palestrina was first commissioned to purge the church music of his day. In our time it is just another proof of the musically drugged condition in which we find ourselves placed by the school of "effects." Alas, even some of our better hymnals have in them such tunes as *Londonderry Air*, Brahms's *Lullaby*, and others of similar sentimental association. It would not be so inexcusable if there were a dearth of good hymn tunes; but there are literally thousands of strong hymn tunes since the days of the early hymn compilers, tunes of majesty such as *Dundee*, *Hanover*, *St. Anne*, *Coronation*, *Munich*, *Stuttgart*, *St. Gregory*, *St. Martin*, etc. My dear friends, if we are leaders in church music, let us have church music in both text and context and do away with this rubbish which has accumulated in all of our ecclesiastical closets.

(4) I am sure that we have all been guilty of *showing off* the musical excellence of our choirs—and ourselves. The school of "effects" would have us continue this. In fact, if we believe that this is the proper way to develop church music then we are guilty of considering that the church was made for music and not music for the church.

(5) *Intelligent selection of texts.* Such texts as most of the 6,000 poems of Charles Wesley, and the many hundreds of others by writers such as Isaac Watts, Tennyson—in fact, of all the great poets—should be seriously considered as conveying the proper message in song. The music should be made *subservient* to these texts.

It will be found of distinct aid to the singers if the texts of anthems can be taken out of the music, written down as poems and even memorized, and the meaning analyzed and understood before singing for a congregation. This also holds true of hymns. The average person cannot recite a hymn without the melody to aid him, even though he has sung it a thousand times. This demonstrates how absent-mindedly both choirs and congregations say words with music!

(6) I think we are pretty well all agreed that, especially in wartime, *the people do not need to be entertained in church.* There are some who come to church suffering great bereavement, and others who are in one way or another profoundly affected by the war. Everyone today seeks the solace of religion. *True morale is built from the inside out.* I think this holds true outside of the church, and that the thing called morale which the Government is constantly trying to create with entertainment will not be a true morale if built in such a way. Ballyhoo, radio, movie shorts, propaganda promotion articles, entertainment troops for the boys overseas, Hollywood babes and pinup girls, comedy and leg shows are nothing but a materialistic concept of how to build morale. Mumford, in his book, *The Condition of Man*, describes a modern phase of this as follows: "Advertisement writers, masters of propaganda and publicity, exponents of polished insincerity, desecrated truth and beauty in the interest of their commercial clients—and thus made even genuine truth suspect and even actual beauty seem meretricious and purchasable. Such truth, bent on profitable seduction, became more degrading than a brazen lie."

The average person today in America knows how to build morale. He knows that it rests on a faith in the great and divine Creator and the fundamental precept "that man proposes and God disposes." When the tumult and shouting is over man still searches his own soul and relies on his own hope and faith to give him the courage to face the exigencies of trying experiences. We church musical leaders are, by the nature of our personalities and activities, potential builders of a *great and lasting morale.* Second only to the church in this vital agency are the schools of America!

Let me close by enumerating seven basic "T's" which I call the seven "T's" of choral expression. The first "T" is *Tone*; second is *Text*; third, *Technique*; fourth, *Taste*. Now these first four T's are active. The last three are the results and summation of the first four. They are *Test*, which is done by performance and examination; *Teach*, which is done by anyone developing what he has learned and passing it on to others even though he may be only a singer sitting next to someone in a choir. This number six "T" (*Teach*) may be said to be the reason for the whole process, namely, passing it on to others. Lastly, *Truth*, which is the goal to which we all aspire in study, performance, and teaching. Let us attempt to thus shape church music in the postwar period by fashioning it in the workshops of *today*.



MENC SOUTHWESTERN DIVISION PLANNING MEETING, HOTEL BAKER, DALLAS, TEXAS, OCTOBER 14
(See page 56)

Music in American Cities

GILBERT CHASE

CONTINUING its exploration of the historical backgrounds of music in the Americas, NBC's University of the Air on October 12, 1944, launched the third course of its broadcast series *Music of the New World*. The general theme of the thirty-eight broadcasts is "Music in American Cities." The term "American" is used in its hemispheric sense, and the territory covered includes Canada as well as the United States and the countries of Latin America. Tracing the contribution of cities to the development of musical art in the Western Hemisphere, this series forms a logical sequel to the previous series of *Folkways in Music*, wherein the material stemmed primarily from a rural environment.

It is customary to treat musical history either by tracing the development of musical forms or by describing the life and work of great composers. But it would be just as reasonable, and in some cases more illuminating, to deal with musical history in terms of cities. In fact, the rôle of cities imposes itself in any case, and is tacitly accepted even by those historians who think primarily in terms of forms, personalities, and nationalities. We speak of the Florentine *camerata* that ushered in the birth of opera; of the Roman school, which witnessed the late Renaissance flowering of religious polyphony; of the Venetian school, which brought the madrigal to perfection; of the Mannheim school, which pioneered in the development of orchestral technique; and of Viennese classicism, which saw the ultimate development of symphonic forms.

Thus, the names of cities are like chapter headings in the history of music, each inseparably identified with movements and trends that have shaped the course of musical art. One significant fact stands out when we examine the musical rôle of these cities: in no case has it represented a purely national development. Important contributions to the Roman school were made by Spanish composers, such as Morales and Victoria; the leader of the Venetian school was a Flemish musician, Adrian Willaert; the Mannheim school included Bohemian and Italian as well as Austrian composers, etc. In other words, the "international" aspect of musical art, continually transcending national boundaries, stands out clearly when we think of musical history in terms of cities. All great cities are cosmopolitan, whence it follows, paradoxically, that we get a broader view of musical history by focusing our attention on cities rather than on nations.

The cosmopolitan character of musical life in the Americas has been prominent from the very beginning. It was, in fact, inherent in the conditions under which our countries developed in the New World. Men of

many nations came to these lands and peopled our cities. Moving into what was, in terms of European culture, an artistic wilderness, Americans felt it necessary to draw on every available source for the development of their artistic life. During the colonial period, every effort was made to duplicate the artistic atmosphere of European cities, as a protection against the feeling of cultural isolation. Musical life in colonial Williamsburg, for example, was a miniature replica of the musical life in eighteenth-century London.

Glancing through the programs of concerts given in American cities during the eighteenth and early nineteenth centuries, we find a regular international "Who's Who" in music of that period. We come across such names as Handel, Haydn, Gluck, Mozart, Rameau, Corelli, Vivaldi, Stamitz, Arne, Grétry, Geminiani, etc. Nearly all the music performed in these early American concerts was by composers still living at the time—which is more than can be said of present-day concerts. In other words, our ancestors were cosmopolitan, sophisticated, and contemporary-minded in their musical tastes. That is one of the points which will be brought out in this broadcast series of "Music in American Cities."

A great deal of careful thought went into the selection of the cities represented in this series. The general aim was to depict the historical backgrounds, rather than to portray the present-day musical activities of our cities. This was done, not because we consider the past more important than the present, but because we consider the past necessary to an understanding of the present. Moreover, the present is always with us, while the past is gone and sometimes forgotten. But it should not be forgotten. It is well for us to know something of the musical tastes of earlier generations; it is well for us to hear some of the music which they enjoyed, and which we may have cast aside, perhaps unjustly, as "old-fashioned"; it is well for us to relive some of the culminating episodes of our musical history; and it is well, above all, for us to have some knowledge of the men who pioneered our musical life, creating orchestras and choral societies, singing-schools, music festivals, opera houses, bands, glee clubs, and church choirs—men who often tasted defeat in the early days, but who kept up the good fight, preparing the ground for the future when they themselves did not win out. Something of all this we have tried to depict in the musical series of NBC's University of the Air.

Since the primary aim in radio must be to build effective programs, we concentrated on those cities which were richest in musical history. On this basis, for example, we felt justified in assigning three programs each to New York and Boston, covering respectively the early,

CONTINUED ON PAGE SIXTY-THREE

Go Contrary, Said Rousseau

A School Principal Applies the Theory to Music Teaching

FRANK M. RICH

SPEAKING of educational policies, Rousseau said "Go contrary to custom, and you will very nearly always be right." And in truth, tradition has built so much of our educational machinery upside down, that a reverse gear here and there sometimes boosts production remarkably.

For in pedagogical matters, practice and theory have a strange tendency to part company and go in opposite directions. Young student teachers go to college and pick up a fine batch of good philosophy. They then frame their diplomas and start operations. But when they meet their classes on the first day of school the change takes place. The students come in the door and theoretical principles fly out the window. All hands take their seats and open their books, and before they know it they are practicing the outworn ritual of one of the teacher's own instructors of some ten or fifteen years before. The book starts a thousand miles from these pupils, and probably a thousand miles from what any young people of today would consider stimulating or significant.

Ten chances out of ten, the book begins with a lot of preliminary signs, symbols, definitions, and exercises and from there on does all its business in a foreign language. What the customers came to buy does not count—only what the textbook writer and the teacher have to sell. And so, learners stumble along half-heartedly and either fall by the wayside or, with vast relief, "pass the subject" and forget the stuffy rigmarole ever after.

That may get by in algebra or ancient history or college requirements in literature, but not in music. Music needs to be a life partnership. If you "pass that off," you fail; if you succeed, you repeat your experiences over and over, like the beating of a heart, or the return of those three square meals a day. "Go contrary," said Rousseau.

"Go contrary," say the professors of theory, too, for they insist that scientific procedure in any subject should advance: (1) from the near and familiar to the distant and unfamiliar; (2) from the whole to the parts; (3) from the concrete realities to the abstract symbols; (4) from the simple to the complex; (5) from the motive to the activity.

Said a writer on salesmanship: "If, for any reason, I wished to impress a customer with the true glory of Niagara Falls, I would arrange to take a picture of the Falls with the man, himself, in the immediate foreground, and then give him a copy of the picture to study and admire."

That is good doctrine—as profitable for the teacher as for the salesman—for a good teacher is a good sales-

man. The music teacher, especially, is a salesman for everything worthwhile in the music warehouse. So, if good strategy indicates reversal, let us reverse.

Five Reversals

Reversal No. 1: From the old to the new; from the familiar to the unfamiliar. Start with the customer, his prejudices and his preferences. The customer is always right. The teacher may like the harp, the wood, the strings—so do I. But the pupil may consider a saw or a jug or a washboard unspeakably clever. He is still right and our teaching strategy will meet him on that basis. If mental catharsis calls for cowboy songs, mountain melodies, latest song hits, croon, jazz, let us start the adolescents from where they are, and not from where idealism says they ought to be.

Reversal No. 2: From the whole to the parts. Notice that the gang is interested in singing, dancing, playing, in acting whole songs, whole programs, not little, skimpy fragments of scales and exercises. No doubt they do it all very badly, judged by elite standards, but they are *doing*. That is the important thing—*doing*, reaching the hormones, if not the harmonies.

Reversal No. 3: From the concrete reality to the abstract symbol. But, says the critic, is not the big aim of music instruction learning to interpret symbols, symbols that represent the works of the great masters? We agree, absolutely; and before long, you shall see young beginners patronizing the music shops and the music libraries, and making good use of a quantity and quality of musical merchandise that will amaze you. Any use of music libraries by youngsters should amaze you; I have spent many hours in the three largest music libraries of New York City and, as yet, I have never seen a teen-age youngster enter one.

Musical literacy is important, but that is the second step. The first is to put some clams in the chowder—not shells and other formal abstractions. The time to handle the shells is when they are needed, functionally, along with the meaty realities they package.

Reversal No. 4: From the simple to the complex. But how can a beginner produce anything resembling music unless he begins, as learners have always begun, in orderly fashion, a little at a time, with scales and simple melodies? The answer is, do not start with melody, which is complex; start with harmony, which is simple. Do not start with strings or wood or brass, which require months of practice to initiate; start with accordions, guitars, marimbas, and the like, which furnish an acceptable accompaniment for a jolly musical number in five minutes by the clock.

Reversal No. 5: From the motive to the activity. Put the teacher's own musical preferences in the background, the ideals of the great masters in the middle distance, and the individual learner's own sense of accomplishment

and satisfaction in the foreground; and we shall be in a position to motivate a delightful, soul-filling recreation, not only for a few exceptional connoisseurs, who have it in their nature to toil and struggle for stark perfection, but for the mass of average and subaverage talent "whom the Lord must have loved because he made so many of them."

Free Advice from an Outsider

Sorry to say, I cannot claim to be much of a musician, myself, and I have never produced many distinguished virtuosos among my pupils. The administrative duties of a school principal have never left me more than an average hour a day for music. Yet, in that limited time, over a period of forty-odd years, experimenting with school orchestras, home-made musical instruments, assembly and graduation programs, loan libraries, and personal contact with self-appointed, self-activating students, I have been able to help several hundred young people of varying talent to make music a lasting source of uplift and satisfaction to themselves and an appreciative circle of acquaintances. Some now lead little orchestras of their own. Many belong to various musical organizations. But what gives me chest expansion is the goodly number of ordinary citizens for whom this recreation has been a means to mental and physical health, worthy home membership, wise use of leisure, ethical character, and good citizenship.

I wish I could see that these objectives are being adequately reached through the customary type of music teaching, but common observation tells me that they are not. Music is taught in the schools, yet the majority of the graduates hardly read a note. Good music stands on library shelves, year after year, without a borrower, buried in print. Wage earners crowd bars and beaches and movie palaces, but the music dealer's niche is a frowsy little shop on a side street with only an occasional customer. Frayed music teachers collect a dubious living from a succession of weary initiates, without motivation enough to get them fairly started. "Go contrary to custom," said Rousseau. You say, "Well, Old Outsider, what did you do that was so wonderfully different?"

I will try to make the answer quite explicit. I let it be known that if anybody had a piano to throw away, I would be glad to relieve him of it. A dozen families jumped at the chance to get rid of a clumsy parlor nuisance so inexpensively. I scattered the instruments

through the school building, sometimes leaving one or two in the halls. To most youngsters a piano keyboard has an irresistible appeal. *Chopsticks* is a deathless favorite, unless you count the poor, half-killed auditors. It was not hard to demonstrate that real accompaniments are more fun and even easier than *Chopsticks*. The continuity ran something like this:

Two-finger Chord Accompaniments

See the little islands of black keys in a stream of white ones? Select one of the small islands, C-sharp and E-flat, and span the white keys on each side. Press with thumb and forefinger and you are playing the C chord. Try it with both hands alternately, ump-ta-ump-ta for march time and ump-ta-ta-ump-ta-ta for waltz time. For a change now, turn to the three-key islands, F-sharp, G-sharp, and E-flat. Span the left two keys, F-sharp and G-sharp, and play the two white keys that make the F chord. Now span the right two, G-sharp and B-flat, and play the G chord.

Now play the three chords you have learned—C, F, and G—one measure of each: C-right-left-right; F-right-left-right; G-right-left-right; C-right-left-right; and sing the tune about the scandalous old couple that owned the *Little Broken Jug*:

My (C) wife and I lived
(F) all a-lone inna
(G) li'le brown hut we
(C) called our own . . .

And so on with three more slices of shameless levity!

Use the same chord pattern, C-F-G-C, repeated for the more dignified *Minstrel Boy to the War Has Gone* or *Just Before the Battle, Mother*.

The ten minutes are up and you have become a pretty good accompanist. By mixing the chord patterns a little differently, you can play a lot of old favorites, Foster songs, cowboy songs, and a few snappy Spanish dances. A great many songs are based on three chords, called the tonic, the subdominant, and the dominant. The accompaniment sounds a little richer if you play three notes with the right hand instead of two. Play every other note, 1-3-5, using thumb for the first, first finger for 3, and third finger for 5.

Come around tomorrow and we will squander another ten minutes learning to play from a guitar or accordion book pieces in many different keys.

MUSIC ADMINISTRATION

CONTINUED FROM PAGE NINETEEN

We keep talking about postwar planning for every possible line of endeavor. Music education must do some postwar planning. To do this, we must bring administration and music together. Is there any good reason why school superintendents and principals should not attend at least part of our music conferences? Why aren't administrators on our executive boards? We talk about more time for music in the curriculum, when we fail to have present, when we do the talking, the very people who make the curriculum.

In order to facilitate postwar planning in the Northwest, we hope to bring a large group of outstanding administrators to our Conference in Missoula, Montana, next spring. The plan is *not* to indoctrinate them with

music, but to learn from them how we may strengthen the teaching of music. Music educators will sit down with their administrators and attempt to come to a mutual understanding on such problems as:

- (1) *What constitutes a satisfactory (adequate) music program in a public school system?*
- (2) *How should it be staffed and supervised?*
- (3) *What may be done by the administration to aid in making the program function effectively?*
- (4) *What training should be given by the institutions preparing teachers?*

It is hoped that by having administrators, music teachers, and representatives of teacher-training institutions discuss common problems together, improvement in the situation will develop.

—WAYNE S. HERTZ
President, MENC Northwest Division

Song Making by the Non-Singers

LELA S. MASON

How Creative Music Projects Are Used to Aid the Musically Defective

IF CHILDREN are not made self-conscious about singing, they will sing and sing again, whether they are the very good, the mediocre, or the so-called "defective" singers. However, it is easy to cause self-consciousness, particularly among those children who feel that they do things a little differently from others. This is especially true of a difficulty which persists beyond the first or second grade. For example, poor muscular coordination can make a child diffident about taking part in games. Inability to match a tone can inhibit participation in group singing.

Children become aware, usually very early in their group experiences, of any singing difficulty and, unless the situation is managed tactfully, a negative attitude toward music may develop which will prove difficult to overcome.

In order to help a group of defective singers who were persistent cases and, at the same time, to preserve their love of musical experiences, some special procedures were worked out with third- and fourth-grade children at the University School, University of Kentucky, during the winter of 1941-42.

The objectives from a musical point of view were:

- (1) To find the child's natural tone quality.
- (2) To find his natural range of voice.
- (3) To find quality and range without undue use of adult voice as a model.
- (4) To improve quality and range through creative singing experiences which would stimulate the imagination, the sense of fun, and the love of music.

The objectives from a social point of view were:

- (1) To build self-reliance.
- (2) To build respect for one's self and one's creative powers.
- (3) To overcome shyness.
- (4) To encourage free participation in group experiences.

The children were met individually for one semester, once each week for a period of ten to twenty-five minutes. Time varied according to interests, needs, and ability. Some came alone only a few times and were then able to do good group work. In these cases the difficulty was psychological rather than musical; their musical responses had been of a poor quality in the lower grades and had been accepted as the inevitable. A successful response changed both attitude and effort. Other children came for individual attention throughout the full period of eighteen weeks.

The procedures of work were simple and could be used by any interested teacher of music. The requisites are a teacher, a child, a pitch pipe for those who do not have good sense of pitch, a pencil, and manuscript paper. The experiences resulting from the use of these procedures prove interesting to all who take part; however, the procedures as described below will be practicable in some situations, impracticable in others. With slight modification, they are as applicable to group as to individual work, and have been used successfully in whole or in part throughout the elementary grades.

As a beginning step, the first child who came, a third-grade boy, was approached something like this:¹ "Jim, we are going to play a musical game in your room soon. It would be nice for you to be one of the leaders. It's a game about animals. A part of the game will be for each one to choose the animal he would like to represent, then to make a sound such as the animal might make. We might make up a sound just for fun. Of, if we prefer, we may just say something about the animal."

Jim liked the idea of a game, and he said, "If I can't sing, I can say plenty."

Jim chose first to crow like a rooster. The pitch was A-flat, second space, and higher and clearer than any tone he had been using in group singing.

His next attempt was to bark like a dog, and the pitch was E-flat, fourth space, much to our surprise and amusement.²

Then he asked to sing *America*, as a duet. This was placed in the key of F, and was well done as long as support was given, but the melody wavered when independent singing was attempted. Help was always given quickly enough to prevent any great sense of failure.

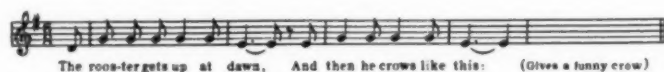
The second time Jim came, he again wanted to bark like a dog and crow like a rooster. Pitch was as before. He was asked, "Why not sing something about the rooster on your farm?"

"Now," he said, "how can I put him into a song?"

Jim is matter-of-fact.

"Why not tell what color he is, what he eats, or what he does?"

The result was the following:



The rooster gets up at dawn, And then he crows like this: (Gives a funny crow)

That was so gratifying that he decided at the third meeting to make a song about a pig.



The pig is round and fat, And has a curly tail.

¹ Any one of several approaches could be made here. The idea might be to imitate the sounds we hear around us—bells, horns on cars, musical instruments, sounds in nature, etc. The approach in this case was a spur-of-the-moment inspiration, no doubt induced by the teacher's knowledge that Jim lived on a farm.

² Of course, the children did not know the actual pitch. That was for the teacher to record, but they did recognize whether the tone was low or high, or very different from that which they were accustomed to using.

WHEN THE CURTAIN GOES UP



It's going to wear a bright new face—this Post-War World that everyone talks about. Well, one thing is sure—new Martins to help fulfill that promise will be ready when the curtain goes up.

Not that we'll offer any tricks in appearance. You'll still be able to tell a sax from a cornet or trombone without any trouble! But *performance—man, that's another matter!*

We haven't built any Martins since 1942. But, without taking a minute from our war-time job for the Air Corps, we have gone on improving...testing...developing new ideas...improving and testing again. So the instruments we'll have ready, when war restrictions are lifted, assure you an entirely new experience...in scale...in tone...in all-around "playability" that will make Martin ownership a greater joy than ever!

\$25 After-the-War Purchase Bond Free to musicians in armed forces now playing a Martin instrument (their own or government issue). Acceptable as cash on any post-war Martin. Just send us name, address and serial number of instrument. *If you have friends in the service tell them about this offer.*

MARTIN



BAND INSTRUMENT COMPANY

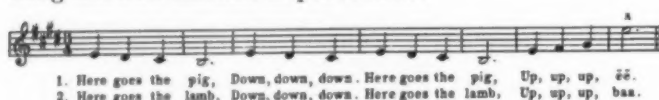
ELKHART, INDIANA

At the fourth meeting, a second pig song was made which had this pitch:



At the end of six weeks Jim was singing well, with support, from D above middle C to the octave above. By the end of the semester, he sang independently in this range. That year, 1942-43, he learned new songs quickly, sang accurately, individually and with small groups.

Bill, another matter-of-fact boy from the fourth grade, heard of Jim's "Pig Songs" and asked to make one of his own. He first "squealed" on one pitch only, D, above middle C. When asked how the pig sounded when running up the hill, or when he was hungry, the pitch was raised and the number of tones increased from D to A, second space. Bill made a number of songs during the semester and often asked to sing familiar ones. His final song showed marked improvement:

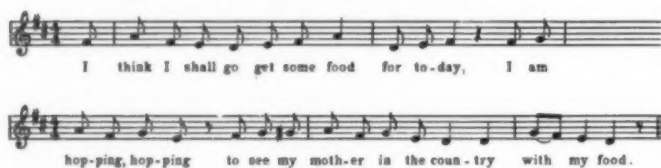


Nancy, a fourth-grade girl, chose to "roar" like a lion. She was given this suggestion: "Suppose there were two lions. Could you roar so differently that we would know there were two?" Nancy could—and did:



Later Nancy came in with the remark that she could sing a song called "A Rabbit Story." This was her offering:

"A Rabbit Story. Talking to Himself



By the end of the semester, Nancy sang with some support a known song carried over from the third grade which used the major scale, ascending and descending, in the key of E-flat. She is not an independent singer even now, but shows improvement. Her attitude and effort are much better. The pride she felt in "Rabbit Song" and in other songs had a beneficial effect in other situations. There was noticeable growth in self-reliance.

All of the children who came asked to sing their favorite songs. These were always placed in a key that made best use of the tones which the child had sung with ease. For example, one well-liked song was written in the key of E-flat. All the children, both good and poor singers, sang this much better in the key of C or D, while one little fellow from the third grade did a good job of it in the key of B-flat.

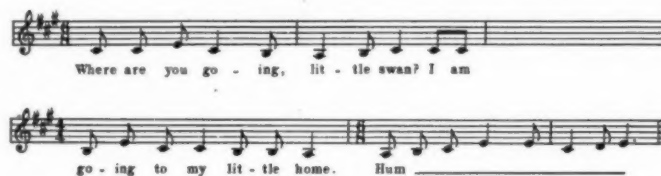
Only in the singing of known songs was pitch established by the teachers. Very often, even here, the child was asked to be his own song director and to start the song as he liked. This was a challenging idea and was usually accepted. Left to themselves, the children invariably placed the songs several tones lower than they were written in the texts. Their voices were free, unforced, and of a pleasing quality on this lower pitch. Best tones were from D above middle C to the octave above,

though one child sang from A below the treble staff to the D, fourth line, in a beautiful voice.

It might be well to restate here one point which was set out in the objectives given from a musical point of view. That is, all creative work was pitched as the individual child chose. At no time was pitch established by the teacher. Pitch was changed by the teacher through giving suggestions which would help create a vivid picture, give a new mood, or aid in developing the story idea. The child's imagination, sense of fun and drama had to do the rest.

On return visits when songs were to be finished, the child was asked to think through what had been done previously, then to try to sing, if not his whole song, at least some part of it. Often an identical or very closely related pitch was taken, since each child was singing within the range which came to him most easily. If he needed help in order to complete the song, it was given. In creative work, as was stated before, pitch was not first set by the teacher.

Betty, a very musical child with the unusual range of voice mentioned above, placed a note on my desk one day saying: "May I come in at one o'clock and make a song?" The song had been worked out at the piano and was almost completed when she came. She called it "Swans." This is how it sounded when finished:



Betty's experience is included here to show how widespread interest became. Both good singers and the so-called non-singers wanted to "make up" songs. There was no feeling of inferiority or self-consciousness. Each displayed an interest in the accomplishments of the others.

The children were given copies of their songs to take home with them or to place on the exhibition board in the classroom. This gave an insight into the skill necessary in song writing and increased interest in this phase of music. During the winter there was a good carry-over interest in the development of skills.

If our experiences offer a reasonably reliable "Gallup Poll," I feel we are justified in drawing the following conclusions:

- (1) Children have an individual tone quality and voice range, which should be found early in their singing experiences before much formal rote singing is attempted.
- (2) The singing voice of the *tonally deficient* child is not naturally placed as high as has been thought by many teachers and investigators.
- (3) The adult voice is not the only model for, nor the only approach to helping defective singers.
- (4) Poor singing can be improved through creative song making.
- (5) An appeal to the imagination and the sense of fun is stimulating to defective singers.
- (6) Success through a creative approach develops self-reliance and a new appreciation of the individual's ability to sing and to create.
- (7) Creative song making increases interest in musical experiences and causes increased participation in group activities.
- (8) Creative song making can be used as an approach to remedial work with groups or individuals.

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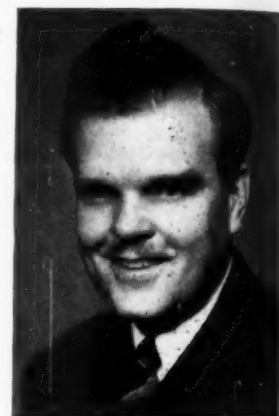
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MENC PORTRAIT GALLERY

THIS is the third section of the MENC Official Portrait Gallery begun in the April 1944 JOURNAL. These pictures are published for the worthy purpose of helping members of the MENC and all JOURNAL readers keep up to date with the official personnel of the organization. Perhaps in no other way could such knowledge and acquaintanceship be maintained, because, in such a far-flung, many-faceted organization, there are continuous additions to or changes in the official personnel—the members elected or appointed to responsible positions in the MENC or in the various auxiliaries, affiliates, committees, and other units of the Conference. As stated previously, no particular plan or precedence is followed in selecting the photographs for publication. Thus it is that you will find in this installment representatives of various music education activities, some of whom you will recognize as old friends; others who are introduced for the first time in official capacity.



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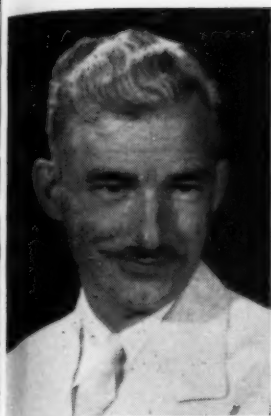
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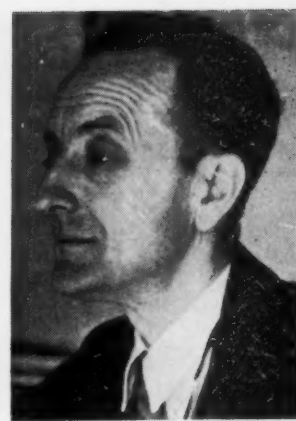
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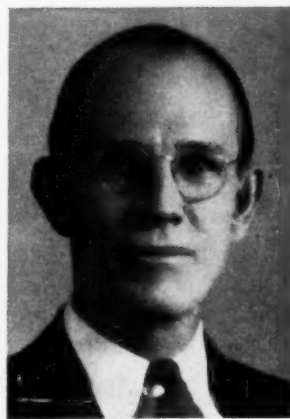
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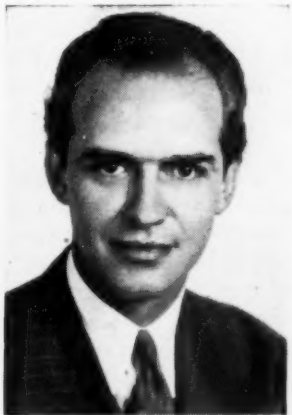
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Good String Class Teaching

GILBERT R. WALLER

A Great Opportunity to Supply a Great Need

AMERICA's greatest musical need today is the widespread development of amateur orchestras (both school and community). We already have the greatest symphony orchestras in the world, but they have been developed on something of the "cart before the horse" plan. The general public is still unaware of the tremendous power of the orchestra and its music because too few people understand its language or its instruments. In other words, the American public supports and attends symphony concerts without knowing or feeling the real reason for doing so.

We have very sensibly set out to make America musical through our public schools. Around 1910, we began to harness the few musicians among the students into so-called high-school orchestras. But very soon, teachers found that they could develop a band with much less effort and with much less training on their own part—and also that the public would accept the fanfare and marching with enthusiasm. This led to a hasty shift of emphasis (in some cases almost conversion) to a band-teaching program in many of our schools. Consequently, we have produced a generation of high-school students, most of whom, upon enrolling in college, actually believe that a noisy march is about the world's greatest music, that a triple-tongue solo on the cornet is just "tops," that the word *orchestra* is synonymous with dance-band, and that stringed instruments are only for temperamental oddities or Europeans who don't know better.

This is not just an emotional outburst. The situation described really exists throughout large areas in the United States—and, to say the least, is very detrimental to an honest approach to the study of instrumental music literature. Something must be done, and can be done, to change this condition.

Our answer lies in *string class teaching in the public schools*. The past ten years have seen a great deal of experimentation in this field. It can now be said that fairly large groups—twenty-five or thirty, or even forty junior or senior high-school students—can be taught in a single class with amazingly good results.

The plan in use at the East Texas State Teachers College and in the Commerce Public Schools might be mentioned, not as the one and only way, but as a procedure that is working, is producing string players, and is creating a love for strings and the music for them. There are many possible plans, ranging from class lessons on an elective basis, with the children owning the instruments, all the way up to the Commerce (basic subject) plan.

In the Commerce (Texas) Public Schools, all children in the sixth grade spend a period daily—fifty minutes—on a stringed instrument, with instruments and instruction furnished by the school. The string class is a basic subject just the same as spelling or grammar. The instruments used are violins 4/4 and 3/4, violas (4/4 violins strung as violas), and 3/4 size cellos. The bass viol is not included for three reasons: (1) The instrument is too large (even half size) for the average sixth graders. (2) The school can have two cellos, or perhaps four or five violins or violas, for the price of one bass viol. (3) The bass really isn't needed at this stage anyway, for as soon as the classes are ready for part work we use very easy quartets. The instrumentation of the class is based upon the multiple quartet plan with just a little added weight in cellos (some of whom are to be transferred to bass in another year or two).

After students have had one year of class lessons, using school instruments, they can then receive continued free class lessons on an elective basis (now becoming the intermediate class). All those wishing to play violin must at this stage furnish their own instruments; the school continues to furnish the violas, cellos, and also furnishes basses, which are now added by transferring some of the larger cello students to that instrument. If the teacher has been careful to develop a good cello left hand (with a whole step between fingers 1 and 2), this change can be made with considerable ease.

Some teachers contend that violins, violas, cellos, and basses should be taught in separate classes. While this would have the advantage of a little less complication in the beginning stages, it has many disadvantages: (1) It necessitates having four classes while one would have sufficed, thus making the work impractical from the viewpoint of the school administration. (2) A class of the four instruments is actually more stimulating, because the violin student becomes more or less familiar with the other instruments just from hearing the instruction in class. (3) As soon as part work can be introduced, the foundation for string quartet playing can be laid. One thing which has bothered the class teacher is the fact that unisonal methods (and they *must* be in unison) have not been written to the equal advantage of all of the instruments. However, an examination of recent publications will reveal that this problem is being largely solved.

As stated above, when the class meets daily, a well-trained teacher can treat a class of thirty or even forty combined strings of junior-high or senior-high level and show amazing results. However, a student assistant at the piano is of very great value; without this aid the teacher must shuttle back and forth between the piano and the class many times during the lesson.

In the Commerce schools, beginning string classwork

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"THE WORLD'S GREAT NOVELS" (Saturdays, 7:00 p.m. EWT) dramatizes classic literature, with analytical comment by literary authorities.

This year NBC is planning to expand with a new series on home-making titled "HOME IS WHAT YOU MAKE IT," broadcast Saturdays, 9:00 a.m. EWT.

These programs provide additional stimulus for serious study by hundreds of thousands unable to attend in-school courses.

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is also available, on an elective basis, to those above the sixth grade. This class meets daily, but the school furnishes only violas, cellos, and basses.

The Commerce program was put into full effect during the 1943-44 school year, so an orchestra of impressive proportions is still non-existent. It is planned that the string section of the orchestra be made up of those who successfully complete the intermediate class (the second year's work). The string section will rehearse daily, spending part of the time on fundamental study materials, part on string parts of orchestral literature, and a part on music for the stringed orchestra. All features of left-hand technique, shifting, vibrato, etc., are taught in the group.

"The educational thinking behind this plan," according to Frank Morgan, Superintendent of Schools in Commerce, "is based on the premise that the study of stringed instruments on a classroom basis is musically and basically sound because: (1) A local basic culture of string playing (solo, quartet, ensemble, orchestra, etc.) is as desirable for the community as many of the other subjects taught in our schools. (2) Many students with potential string ability are discovered and trained who otherwise would not be. (3) Any student can well afford to spend one period a day for one school year regardless of whether he continues with strings, takes up a band instrument, or drops instrumental music altogether, since he will have been trained, at least to some degree, to listen and to approach music problems with care and thought."*

At East Texas State Teachers College, any student who wishes may register for the string classwork for two semesters on either violin, viola, cello, or bass (violas, cellos, and basses furnished by the college). At the end of one year's work the students may continue by registering for private lessons. Four years of violin, three of viola, three of cello, and two of bass are offered. In order that each student may find playing experiences at his own level and still broaden his familiarity with the easier literature for school orchestras, our groups are divided as follows: (1) The large orchestra includes all strings who have completed one full year of classwork

*Olga Broadfoot is in charge of this program in the Commerce Public Schools. A similar program of instruction to a whole grade, the seventh, was begun this year in the Honey Grove (Texas) Public Schools, and is being put into effect by Mary Lee Hughes.

THE MAP ON THE COVER

THE COVER of this issue of the JOURNAL presents a graphic report of progress in the development of the MENC state unit plan—the foundation of the remodeled organization structure blueprinted by the new Constitution adopted at Los Angeles in 1940. This is an editorial subject in itself, but it must be reserved for discussion in a later issue. In passing let it be said that no music educator—indeed, no one interested in the principles and practices of what we in the United States know as voluntary, non-profit, coöperative organization—should miss the opportunity to learn something from the functioning of the state unit plan, the organizatory device which has so considerably stepped up the power, prestige, and influence of the music education profession. (See list of state affiliates and national auxiliaries on page 2.)

The cover-page map also shows the six MENC Divisions, and thereby diagrams another factor of the organization structure—or organization machinery, if you will—which has, over a period of years, contributed materially to the strength and effectiveness of this professional association, and, as a result, to the extension of the cultural education movement in the United States and in other nations. Another editorial might well be devoted to the purpose and functions of our Divisions, through which the state units and the smaller units within the states are banded together in the six major geographical and operational compo-

at college level and who are continuing to study privately. This group works on the string parts of orchestra literature and stringed orchestra music. (2) Next, the more experienced players of the large group are selected for the string ensemble, which plays string ensemble music, string solos with string accompaniment, and more advanced stringed orchestra music. (3) From the string ensemble, a double-string quartet is selected, preference being given to seniors who will be teaching in another year. These people play only string-quartet literature and, because they are more mobile as a quartet, make many more appearances than the larger groups.

All music, other than method and strictly educational material, is arranged to cover a four-year cycle; thus, the students in any of the groups do not play the same literature from year to year.

At all performances of all groups (if the situation will permit it) some remarks are introduced. At one time it may be the perfection of design of the violin; at another it may be the selection of a bow; or at still another it may be some comments on the composer of one of the numbers (if he was a string player).

The future possibilities of the school orchestra in the United States are boundless, but there are many difficulties to conquer. We need string teachers who can create community interest, who will apply the latest approaches to string class teaching, and who will continue to improve methods and materials. If we are to aid in making America truly musical, we must, through our public schools, begin by providing a sure foundation in first-hand knowledge of the orchestra and its significance in the musical scheme. The certain way to do this is to develop, in as many people as possible, the feel for a vibrating string under the finger tip and the pull of the bow in the hand. Our free public schools should offer every child a chance to become acquainted with the fiddle (even if only a \$15.00 one), and teach those who show an interest and who are physically and mentally fitted just as surely and as freely as they are taught to spell. Group instruction through large classes of combined strings provides this means. Our experience has shown over and over again that, once their interest is aroused, the children wish to proceed, to broaden their contacts with other players, and then take up study with private teachers.

nents of the Music Educators National Conference. But again must be resisted the temptation to editorialize about the map—which map, by the way, must surely be a source of much satisfaction to the framers of the 1940 MENC Constitution, and all those who supported its adoption.

Looking at the map with even a casual eye, you will see a star and the name of a city in each of the areas marked off to indicate the six MENC Divisions. Every member will immediately recognize these stars as indicating the locales of the MENC 1945 institutes, for they have long since been planned and announced. Keep the places and dates in mind as focal points for music education leadership during the period immediately before us. And watch your mail for latest news regarding the participation of your professional organization in the war effort, and in the affairs which are concerned with service to you and your community, as well as in those broader issues related to our nation and the relationship of our nation to all the nations of the world.

1945 MENC DIVISION INSTITUTES

| | |
|-----------------------------------|-------------|
| Southern—Birmingham, Ala. | March 9-12 |
| Southwestern—Dallas, Tex. | March 16-19 |
| California-Western—Fresno, Calif. | March 28-31 |
| Northwest—Missoula, Mont. | April 6-9 |
| North Central—Indianapolis, Ind. | April 13-16 |
| Eastern—Philadelphia, Pa. | April 20-23 |

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INSTRUMENTATION

| | |
|-------------------|----------------------|
| 1st Piccolo | 1st Eb Cornet |
| 2nd Piccolo | 2nd Eb Cornet |
| 1st Clarinet | 1st Bb Clarinet |
| 2nd Clarinet | 2nd Bb Clarinet |
| 1st Bass Clarinet | 1st Eb Bass Clarinet |
| 2nd Bass Clarinet | 2nd Eb Bass Clarinet |
| 1st Alto Clarinet | 1st Bb Alto Clarinet |
| 2nd Alto Clarinet | 2nd Bb Alto Clarinet |
| 1st Oboe | 1st Bb Oboe |
| 2nd Oboe | 2nd Bb Oboe |
| 1st Bassoon | 1st Bb Bassoon |
| 2nd Bassoon | 2nd Bb Bassoon |
| 1st Trombone | 1st Bb Trombone |
| 2nd Trombone | 2nd Bb Trombone |
| 1st Baritone | 1st Bb Baritone |
| 2nd Baritone | 2nd Bb Baritone |
| 1st Euphonium | 1st Bb Euphonium |
| 2nd Euphonium | 2nd Bb Euphonium |
| 1st Tuba | 1st Bb Tuba |
| 2nd Tuba | 2nd Bb Tuba |

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Cornet Part of MANEUVER No. 5

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MANEUVER NUMBER 5
Patriotic Flag Ceremony
Arr. by F.F. GRIFFEN

STAR SPANGLED BANNER
(Service Version)

Turn on flag poles, facing the flag at all times.

AMERICA THE BEAUTIFUL
(Forward on signal)

ROLL ALONG

Trum. Solo

2nd & 3rd Cornet

Brass

Fine

ROUTINE: The Star Spangled Banner is played in total darkness, with a spot-light trained on the U.S. Flag at the foot of the field. The flag bearer walks upfield, then the band and down at About Face when he reaches the upper end. The band turns, always facing the flag. At the D.M. signal the band About Face, the lights flash on, and the band Forward Marches down field, counter-marches, and leaves the upper end of the field. Any section of the music may be omitted or used alone.

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The Construction and Instructions, step by step, for each Maneuver are so understandable that a Director, without help, can train a Band to execute them.

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Heretofore when a conductor wanted to put a novelty on a program, such as these Maneuvers, he had to develop it himself or search through a maze of material and then not find what was wanted.

HERE WE HAVE THE ANSWER IN MARCHING MANEUVERS.

• When these are performed with the beautiful melodies, audiences and parents are brought to their feet applauding, and every member of the band enjoys the novelty of action.

INSTRUMENTATION

| |
|----------------------|
| 1st Eb SAX.—ALTO |
| 2nd Eb SAX.—ALTO |
| Bb TENOR SAXOPHONE |
| Eb BARITONE SAX. |
| SOLO (1st) Bb CORNET |
| 2nd Bb CORNET |
| 3rd Bb CORNET |
| 1st Eb HORN.—ALTO |
| 2nd Eb HORN.—ALTO |
| 3rd Eb HORN.—ALTO |
| 4th Eb HORN.—ALTO |

Db PICCOLO
C FLUTE
Eb CLARINET
1st (Solo) Bb CLARINET
2nd Bb CLARINET
3rd Bb CLARINET
Eb ALTO CLARINET
Bb BASS CLARINET
OBOE
BASSOON
Bb SOPRANO SAX.

| |
|-------------------|
| 1st TROMBONE B.C. |
| 2nd TROMBONE B.C. |
| 3rd TROMBONE B.C. |
| BARITONE T.C. |
| BARITONE B.C. |
| BASSES |
| DRUMS |
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The Men Who Beat the Band

RUTH JENKIN

ONE OF MY FRIENDS remarked that I had written a lot of paragraphs for the enlightenment of the young female who feels inspired to become a music teacher, and asked why had I so neglected the unsuspecting young male of the species who was lured into the profession by the smart appearance of his band director arrayed in a white suit lavishly covered with gold braid and medals—first and second division and honorable mention.

The man who seemed to think I had neglected the opposite sex didn't look as though he ever endured any troubles worth writing about—but it was an idea and I began to think about some of the problems which a young male person might expect to face upon entering the music teaching profession.

Frankly, I had never given very much thought to the problems of men in music education. I read somewhere that it was a man's world, and, rather rebelliously, have admitted it at infrequent intervals. I was always rather envious—men managed to get the best salaries, time to loaf in the administrator's office to tell jokes about which I was curious, join the best clubs (usually they couldn't afford them) and, regardless of what local rules of conduct they ignored, they serenely continued to turn out excellent trumpet players. The boys respected them, and if they were over five feet tall the girls adored them. But I am told this can be a problem—and that it is sometimes annoying to a man to face fifty girls singing a love song with an "out-of-this-world I'd-like-to-poison-your-wife" expression.



It has also been my opinion that contests were mostly for the enjoyment of the bandmasters who at all times managed to attain a convention atmosphere, while their less imaginative lady co-workers worried about such minor details as discipline and getting the students to rehearsals after they had spent the day eating hamburgers and climbing to the tops of buildings.

Of course, there were times when the entire musical staff (both sexes) relaxed from the strain of worrying about what the soprano's mother was going to say if she should learn that her daughter left the group for a half day and did not report for rehearsal, and was seen with a young bass from a rival town—or wondering if it would be possible to win a good rating, in spite of having to give a concert the previous night in order to earn enough money for the trip, and had a lot of fun.

But those times were during the days when there were still single men on every faculty—yes, and even a choice between coach and music teacher! But those

days are gone, and most supervisors have children and hobbies, and I suspect that even the most glamorous soprano trying very hard to organize a boys' glee club has to listen to domestic discussions at conventions.

But these are only surface observations and it would be unfair to ignore more troublesome and ever-present problems. Consider the task of getting a job. When one is very young—and even though so fortunate as to have been born a man—a job is a job wherever it may be and it had better be accepted. The large schools—where one may specialize, at least to some extent—select their teachers from the young, experienced group much in the same manner as an insurance company chooses its staff, so that the young man seeking experience must first look for a job in the small town where he may have to teach high-school music, coach track, teach chemistry and grade-school music. I doubt if this is altogether an exaggeration—and I know that it isn't as funny to the victim as it may sound to you. In the first place, music teachers are only human, and it is doubtful if anyone can do all of these things successfully—and the prospect of getting fired when you wanted to get married in June must be very discouraging.

I have seen all shapes and sizes of young men teaching second-grade music and they were *all* funny. When men are older and wiser they make good supervisors, but the young man out of college, attempting not to date the high-school seniors and being faithful to the village choir rehearsal, is apt to feel a bit awkward without having to sing and skip like a bluebird monotone. To begin with, I would say work with small children is easier for the woman. And if she is young and pretty, though she is a complete flop as a high-school math teacher but can nevertheless manage to look domestic with the third grade, some farmer will propose to her and she can live happily ever after on cream checks, even though she never practices Czerny again.

So the next time I encounter a man working in the same school system with me and getting a lot more salary than I was able to get inscribed on my contract, I'll refrain from all sarcastic remarks, remembering his uncomfortable start, providing, of course, he works very hard and does not sit around and howl if I don't send him one hundred per cent sight readers. Well, let us consider, first, the single teacher. No! Let's forget him for he only exists in a past that won't exist again until long following this present manpower and husband shortage. We just haven't any single man teachers to consider!



And so our hero is married. Why? Well, let's listen in. It is sometimes interesting to eavesdrop as I did one summer while attending a band concert on the spacious campus of Northwestern University. Directly

behind me sat two men, and from the conversation, which they made no effort to keep private, I learned that one of the men was unhappy and feeling that he wasn't getting along in this world as well as he wanted to. His companion was giving him advice. Was I surprised! He was very frank, just like the hero or small child in the advertisement. But rather than exposing some offensive habit, this man's cure for all the unhappiness of a male musician was—get a wife! He, himself, owed his success to the little woman—wouldn't she have been surprised to hear about it. Quoth the stranger, "A wife really helps you in your work. She gets in with the community. My wife directs a church choir, plays for the Treble Clef club and does all of my accompanying." And there are still some women who marry and expect to give up their careers! I also know wives of history teachers who grade test papers.

Perhaps the man was right, but I have known wives—musicians too—who were better teachers than their husbands, who said in public that the trombones were out of tune and that it wouldn't hurt father to stay at home nights and look after Junior once in a while so that she could go to the women's chorus rehearsals. There are wives like that, so perhaps our unknown friend should look for the qualities Dorothy Dix recommends in a wife—along with her ability to assist him in his occupation.

And a wife can be expensive far beyond the small amount a teacher is paid extra for having accumulated a family. Also, a wife, if she is really better than her husband, will be the innocent victim of a whispering campaign which will result in the loss of prestige for the man of the house, poor discipline, and in not too rare cases, the loss of a job. Also, she may irritate a church organist or vice-president of a local music club—and this is more disastrous than her husband smiling at the pretty junior girls.



But to leave the peaceful domestic scene and return to the pedagogical institution, here, too, are annoyances for the maestro. He is in the center of the "battle of the sexes" at its very worst. If he is in a small school and can be the whole show, about all he has to do to be successful, let his conscience be his guide, have a good marching band to show off at football games, so that even on nights when the team is ingloriously defeated, to the humiliation of the street-corner quarterbacks and the parents of the noble eleven, the one hundred sets of band parents may return to their homes, happy that Junior has learned to keep step.

But if our successful male teacher is ambitious and goes to a larger school he will most certainly find himself with one or more female co-workers. These can be divided into classes: (1) The pretty, ineffectual young lady to whom the Lord gave a sweet voice; (2) The mature, unattractive woman who knows her job from A to Z—and cares little about anything else; (3) The demon for work, who knows her job and public relations techniques, too—with an added flair for personal publicity.

The first type is of course a boon to the man with a family who wants to keep his job. His work will show up best at all times, parents will make comparisons, the school board will be criticized for being taken in by a

pretty face, and if at mid-term the male music teacher is asked to assume responsibility for the boys' glee club he is assured of a raise in salary. I once knew a man who owed his job to the fact that after a very unsuccessful year on his part, the vocal teacher resigned and a woman of the beautiful-dumb type took her place.

The second type of lady co-worker is super-efficient but exasperating. She has many more rehearsals than are necessary, constantly over-works the children, takes them out of other classes so that when the man tries the same thing he is unkindly commented upon. She upsets the whole music department and doesn't get the results which she could with much less effort. Usually the superintendent is afraid of her and this doesn't help matters.

The third type is always the winner—but if the man can't stand to hear woman's work praised he should take the first better job that he may be offered. Because this type of woman knows what she wants and gets it, using all of her feminine tricks as well as superb ability. She can be an interesting co-worker, but many men have an aversion to being unduly led by a member of the weaker sex.

And speaking of women who get in a man's hair, there is the woman principal who lacks a sense of humor and observes that, while the music supervisor earns more money than she does, he is consistently late for classes and does not know how to produce an operetta without retarding the sixth B's a quarter of a year in arithmetic.



For some reason, when I think of men music educators I think of the Chamber of Commerce. It could be that I have faint recollections of arguing with a fellow teacher, and just when I thought I had won out he would say "the Chamber of Commerce won't like it." This peppy organization always seems to want a band with snappy uniforms, passable marching ability, a repertoire of five marches, and the ability of the band to play the National Anthem well enough to insure the audience's rising by the middle of the second phrase. For the privilege of using the band on all occasions from Labor Day to a farm implement rally, with entire disregard for Latin or the high-school operetta rehearsal, they are willing to pay a part of the music director's salary and to dictate the school music policy.



Time passes and our hero grows white-headed, or, like ordinary men, loses his hair. By then, he, like all others, is either very successful, still able to keep a job or has to wear shiny, mended suits to evening band rehearsals. Most men, if not successful, after a few years leave the teaching profession. At some jobs it is a disgrace to be a failure, at others it doesn't matter. I've often thought that the reason there are so many poor farmers is that ex-music teachers can always blame a crop failure on the weather. But in considering old age and jobs, if I were an old man I'd rather be a grade-school janitor than president.

NOTE: The author of the foregoing article is especially remembered for her piquant series, "Dear Lucy This Is Strictly Personal," which appeared in the JOURNAL in 1941. Readers have asked what has become of Lucy. Miss Jenkin has agreed to tell us in a later issue.—C.M.D.

Recent Publications

The Conductor Raises His Baton, by William J. Finn. [New York: Harper & Brothers, 1944. 289 pp. and Index. \$3.75.]

This is the second important book on conducting that Father Finn has given us. The first one, entitled "The Art of the Choral Conductor," was published in 1939 by C. C. Birchard and Company. In this first book the author deals with "the minutiae of choral procedure"—to quote his own words. The new volume is a corollary to the first—an extension and application of the principles enunciated in the earlier volume—principles upon which the author himself has been basing his work as the conductor of one of the finest choral groups in the world.

I myself came upon the Paulist Choir (then in Chicago) fairly early in my own conducting experience, and although I do not happen to be a Catholic I often attended service in the dingy old church on Wabash Avenue where I heard singing such as I had never heard before. Later on, Father Finn attended one of our music education conferences, talked to us, explained his methods, himself conducted us as a choral group. His influence upon singing in the schools has been great, and many a choral conductor will be happy to see a new volume from this highly successful conductor's pen.

But it is not a volume for the tyro—nor for the casual reader. It is a work to be studied, to be pondered upon, to be put into effect in one's own choral conducting. Instead of explaining them, I will quote a few passages from the work itself, and from these the reader will be able to get some idea of Father Finn's basic attitude and principles:

"The technique . . . is applicable to the chorus as well as to the orchestra, for the two ensemble units of expression, both requiring by their natural and analogous structures a fine interlacing of many parts and the correlating of many tonal colors, are twins and must be nurtured to aesthetic maturity by almost identical processes; the philosophy of interpretation of the chorophonic and symphonic conductors must be the same, at least in primary premises.

"To produce a singing ensemble of musical value, he needs complete information about all the rudiments, all the refinements, and all the related acoustico-physiological elements of choral technique. He is grievously at a disadvantage if he enters the rehearsal room . . . without so competent a measure of skill as to be able instantly to diagnose and remedy all symptoms of ineptitude or inertia in single choral lines and in the ensemble.

"The master conductor recognizes, is influenced by, and undertakes to reveal both the academic and the emotional factor.

"The finding of the melody in every bar has been marked as the first task of the interpreter. . . . In strict polyphony, each voice line furnishes a melody of its own. But in the homophonic quasi-contrapuntal styles characteristic of much music of the nineteenth and current centuries, the melody migrates almost stealthily from one part to another. . . . The pursuit of migrating melodic morceaux not only is an obligation of the conductor, it is a fascinating challenge to his artistic perspicacity.

"Variations of rhythm, fast and slow tempos, gradation of dynamic intensities, and other subtleties that make up the mystic maze of music must be related to intuitions deep in the organism that is a man's mind. Otherwise there is no order in music. Where there is no order there is no science. Without science there can be no art, for art is the application of the inferences of science.

"Music, it seems reasonable to conclude, imparts a sense of minor or major. It follows as a corollary that the conductor's responsibility in this connection is to ascertain the mood suggested by a given movement, and to aim at creating this mood in his audience."

—Karl W. Gehrkens

The Enjoyment of the Arts, edited by Max Schoen. [New York: Philosophical Library, 1944. 336 pp. \$5.00.]

A most enjoyable road to further enjoyment. An introduction, "The Realm of Art," by Dr. Max Schoen, is masterly, sets the stage perfectly, and withal is pleasant reading. Follow chapters on Painting, Sculpture, Architecture, The Industrial Arts, Poetry, The Drama and the Theatre, The Novel, The Movies, Music, The Problem of Criticism. Each is written by a thoroughly qualified spokesman, e.g., Dr. Glen Haydon writes on "Music," and collectively the chapters give the reader a basis for real enjoyment, as distinguished from smug partisanship, that is unmatched, so far as I have read, among elementary treatises. Some chapters are priceless; and only one—that on "Architecture," left me wanting. It is a profound and yet simple book, of very wide appeal and great helpfulness.

—Will Earhart

Famous American Composers, by Grace Overmyer. Illustrated by Constance Joan Naar. [New York: Thomas Y. Crowell Co., 1944. 210 pp. \$2.00.]

In this little book the writer gives brief biographical sketches of the following American musicians: Francis Hopkinson, Lowell Mason, Stephen Foster, Louis Gottschalk,

Theodore Thomas, John Philip Sousa, Edward MacDowell, H. T. Burleigh, Louise Homer, Charles Wakefield Cadman, George Gershwin, Aaron Copland.

The serious student of American composition will, of course, pounce on various inconsistencies, both of inclusion and of exclusion. But this is not a book for musicologists. It is rather a collection of interesting, informal material about musicians—most of whose names are well known to practically everyone. It is a book that might well be added to the libraries of all schools, and even the junior high-school student will find the author's style simple and engaging.

—K. W. G.

New Music Horizons, Book 3, by Osbourne McConathy and six associates. Illustrated by Priscilla Pointer. [New York: Silver Burdett Company, 1944. 92c list.]

This attractive book is the third in the series, "New Music Horizons." Beautiful illustrations capture the mood and spirit of the songs, suggest their musical interpretation, and demonstrate the correlation of art and music. There is a wealth of folk and art songs, folk dances and singing games. A classified index groups the songs under many suggested unit headings. These make possible parallel growth in music and in the social studies, especially geography and history.

The five-point program, (1) singing, (2) playing instruments, (3) listening, (4) dancing, (5) creating, which was initiated in Book One of this series, is carried forward on the third-grade level. Through directions written especially for them in a third-grade vocabulary, the children may develop their reading and musical abilities simultaneously.

A brief manual for teachers, covering the first three primary grades, and a book of accompaniments for the second and third years will soon be available.

—Clara E. Starr

Psychology for Musicians, by Percy C. Buck. [New York: Oxford University Press, 1944. 115 pp. \$2.50.]

This is a small book, but an important one. The author states in his preface that a book on this subject should obviously be written by one who is both "a trained psychologist and a trained musician." But since such "an Admirable Crichton does not seem to exist . . . I hope it will not seem over-presumptuous for an amateur psychologist to try to show his fellow musicians some of the ways in which his own mind has been swept and garnished by . . . the facts and underlying principles of psychology."

The author is a well-known English musician with a wide experience as organist, teacher, and author. He is a clear thinker, and although the scientific psychologist would probably find fault with many things in the book, and although I do not myself subscribe to every single detail in it, yet I must confess that I found the volume both interesting and profitable. The work is aimed especially at the teacher of piano, but the principles that the author enunciates are fundamental to all good music teaching, and I urge American teachers of music to familiarize themselves with Sir Percy's little treatise.

—K. W. G.

The Physics of Music, by Alexander Wood, D.Sc. [Cleveland: The Sherwood Press, 1944. 255 pp. \$8.00.]

The author has for many years been the foremost writer on this subject in England. The present work is in a sense an integration of his various books together with a notable incorporation of American researches in musical acoustics. It is a book that deserves to be a ready reference work for the musical profession. Unfortunately the published price, even the introductory price of \$6.00, is unreasonably high for a textbook of this kind.

—Carl E. Seashore

The People's Music: A Course in Music Appreciation for Young and Old, by Marian Cotton and Adelaide Bradburn. [Winnetka, Ill., 1944. Published and distributed by the authors.]

This course in Music Appreciation has been prepared especially for young people and for the uninitiated among adults. Part I discusses the Symphony Orchestra and the Military and Symphonic Band. A detailed description of all instruments is given; the effects that can be gained when these instruments are heard singly or in combination is discussed. Part II is devoted to the study of national trends as they have affected the music of Europe and America. A study is made of "The People's Music" as it is related to the composed music of the world.

In the hands of the pupil this should prove a fine textbook for use in junior or senior high school. The informal approach to the material presented is both instructive and enjoyable. Following each section there is a list of questions for stimulating class discussion. The records suggested for study are comprehensive and well chosen. Fifty-two folk songs, words and music, typical of the countries studied, are included.

It is suggested that a short bibliography, for teacher and pupil, would add to the usefulness of this excellent book.

—C. E. S.

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NATHANIEL TANNEN, Mgr. Educational Division

Teaching the Use of Books and Libraries: A Manual for Teachers and Librarians, by May Ingles and Anna McCague. [New York: The H. W. Wilson Company. 197 pp. and Index. Fourth ed., revised. \$1.80.]

This book, as its preface states, is a manual for teachers and librarians. However, among the suggestions given to budding librarians are these which would profit a mere music educator: "Judging a Book Without Reading It"—(1) What does the author's name sometimes tell you about a book? (2) What does the copyright date tell you? (3) What can you find out about the book from the preface? (4) What do you learn from the table of contents? (5) What information does the list of illustrations give? —Lillian L. Baldwin

ORCHESTRA

In Memoriam: The Colored Soldiers Who Died for Democracy, by William Grant Still. [Los Angeles: John de Keyser and Co., sole distributor for Delkas Music Pub. Co. Orchestra score, \$1.00.] An inspired piece of music by one of our foremost American composers. An orchestra of grade six ability is required. English horn has a prominent solo part. Mr. Still is well qualified to write in this idiom as he was born of Afro-American parents who were both musicians. —C. Paul Herfurth

BAND

Freedom Speaks, by Fabian Lopez, arr. by George Drumm. [New York: Carl Fischer, Inc. Price complete \$1.00; cond. 20c; other parts 10c ea.] A good 6/8 march for street or concert. Full and solid enough for parade work and for concert. Plenty of rhythmic and melodic interest. —L. Bruce Jones

Yanks Around the World, by Harry Lifson. [New York: The Symbolic Music Publishing Co. Full band (38 parts) 75c; extra parts 10c ea.] Parade type march, attractive to both students and director. The musical themes are especially appropriate for programs that give tribute to our fighting men; the music is well arranged for band and is fitted to our better school organizations. —Arthur H. Brandenburg

STUDIES FOR WINDS AND STRINGS

Thirty Instructive and Melodic Exercises for French Horn, by Vincenz Ranieri. [Boston: The Cundy-Bettoney Co. Inc. \$1.25.] Difficult exercises, embracing all keys, through C₃ and C₂ minor. Range is from C below the bass-staff to C above the treble. Rhythms are difficult. Grade VI. —J. Irving Tallmadge

Twenty-Four Light Instructive Duets for Cornet or Trumpet, by Hermann Pietzsch. [Boston: The Cundy-Bettoney Co. Inc. \$1.25.] This reviewer believes there is no better teaching material than duets performed by teacher and student. Particularly is this true when the material embraces many styles of rhythm, melody, and accompaniment figuration. All this is true of the present duets. Teachers who use this type of material may wish that the two books were identical in layout, so that the same measure appears in the same line in each part. This is purely a mechanical problem, however, and may be compensated for by the interesting variety of the contents. Grade III. —J. I. T.

Twenty-Seven Progressive Studies for Slide or Valve Trombone, by A. Wagner. [Boston: The Cundy-Bettoney Co. Inc. 60c.] Interesting studies from grade III through V. The first exercise has a range from F below the treble staff to third space A above it. Most difficult ranges from F to High C. Keys and rhythms are common and practical. —J. I. T.

Twenty-Four Studies in all of the Major and Minor Keys for the Flute, by C. J. Andersen, ed. by Georges Barrere. [New York: G. Schirmer, Inc. 50c.] This is one of the better works of the many written by Andersen and falls into the category of about medium difficulty. It would be excellent material for the better high-school player. My conservatory flutists have used the European edition (Cranz) for several years. We welcome the new American publication. My one and only real criticism is that the wartime paper in this edition is so thin that the print shows through. —G. W.

TROMBONE

Concertino, trombone solo with piano accompaniment, by Ferdinand David, revised by Robert Mueller. [New York: Carl Fischer, Inc. \$1.25.] This is one of the few numbers written originally for the trombone by a master composer. It is certainly one of the finest of brass instrument solos. In a somewhat simplified edition, this number has been on the contest list for several years. The Carl Fischer edition follows David's original without simplification, and in the hands of a mature performer is truly a work of art. The number is adopted by the Juilliard School of Music as a required graduating solo. Grade VI. —J. I. T.

Concert Duets for two Trombones, by V. Blazavich. [New York: Russian-American Music Publishers, Inc. \$2.50.] This set of duets should be in every band library for use by members of the trombone section, and should also be in the personal library of every ambitious trombonist. It is a thoroughly interesting set of pieces, exploiting almost every rhythm encountered in modern symphonic music and written in a great variety of styles and keys. Both tenor and bass clefs are used throughout. The set cannot be recommended too highly. —John H. Stehn

WIND AND STRING ENSEMBLES

Fuguing Tune for five wind instruments, by Otto Luening. [New York: Associated Music Publishers, Inc. Score and parts \$1.00.] Its melodic figures make for an attractive tune. My players found it fun to play and I found it pleasant to listen to. The horn and clarinet parts are rather extreme in range and difficult for all but the best players in high schools. An optional part an octave lower is included for the clarinet, however. —George Wain

Valse de Nuit, Our Waltz, Holiday for Strings, by David Rose. [New York: Bregman, Vocco and Conn, Inc. Each: complete with score \$1.00; score 50c; separate parts 15c ea.] The scoring for each of the three numbers calls for string ensemble of violins a-b-c, viola, cello, bass; while two of the numbers, "Our Waltz" and "Holiday for Strings" are scored for the additional piano and harp. Mr. Rose has made quite a reputation for himself as an arranger-composer through his originality, freshness, and modern effects. These numbers are intended for experienced players and will furnish considerable popular appeal. —G. W.

VIOLIN AND VIOLONCELLO

Sonatina for viola and piano, by Gustav Strube. [New York: G. Schirmer, Inc. \$2.50.] A meaty and eminently worthwhile contribution to viola literature that will be welcomed by serious students. It maintains interest throughout by means of a variety of changing rhythms, moods, and an urgent flow of melody. Its technical demands are modest. —David Mattern

Caprice-Variant, from the ballet "Ruses d'amour," for violin and piano, by Alexander Glazounov, trans. by Jacques Gordon. [New York: G. Schirmer, Inc. 50c.] A piquant and mischievous bit of writing admirably transcribed by Mr. Gordon. It demands clear and agile fingering and a dependable staccato. Only advanced fiddlers need apply. —D. M.

Lamento tu Amor, by H. Leopold Spitalny. [New York: G. Schirmer, Inc. For violoncello and piano. 50c.] A gracious and lovely short piece distinctly indigenous to the cello. We need more moderately easy pieces of this quality for our young cellists. It is also obtainable for voice, with Spanish and English texts. —D. M.

Aurore, by Gabriel Faure, arr. by Arthur Hartmann. [New York: G. Schirmer, Inc. For violin and piano. 50c.] A flowing cantilena for the violin, with a pulsing rhythmic accompaniment. A good tone study for the young player occupied with the first five positions. —D. M.

Troubadour, Op. 17, No. 1, by Samuel Gardner. For violin and piano. [New York: G. Schirmer, Inc. 75c.] Mr. Gardner's mature artistry is reflected in this rather conventional serenade. The advanced violinist will profit by the study of the spiccato passages. Special mention should be made of the piano part, which is particularly interesting and musically satisfying. —D. M.

Arietta for violin and piano, by Nikolai Lopatnikoff. [New York: G. Schirmer, Inc. 50c.] This number uses simple chromaticisms and delicate syncopation to achieve a hauntingly beautiful effect without virtuoso technical demands. —Raymond Burrows

Improvisation, by D. Kabalewsky. For violin and piano. [New York: Am-Rus Music Corp. 75c.] An interesting composition, but not indigenous to Russia unless one wishes to interpret its opening raw and dissonant chord passages as obscurely Slavic. A plodding march-like theme finally culminates in a frenetic rush of octaves. —D. M.

Four Pieces from the incidental music to Shakespeare's "Much Ado About Nothing," arr. for violin and piano by E. W. Korngold. [New York: Associated Music Publishers, Inc. \$1.50.] These pieces, while not difficult for the violin, will be of great interest to the musician who appreciates the work of this brilliant composer. The violin and piano parts are woven together into a fascinating musical fabric with contrasting designs and colors. —D. M.

Encantamento, by Camargo Guarnieri. For violin and piano. [New York: Associated Music Publishers, Inc. \$1.00.] A modern composition in a free and impassioned style. With the exception of a passage in double stops, it presents no technical problems. —D. M.

Vocalise, by S. Rachmaninoff, trans. for violoncello and piano by J. Bernstein. [New York: Associated Music Publishers, Inc. \$1.00.] A fine cantilena suitably arranged for violoncello. It is sufficient to state that it is representative of the great Russian who composed it. Of medium grade of difficulty. —D. M.

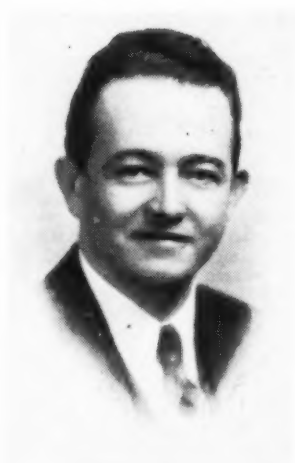
Intermezzo for violoncello and piano, by Claude Debussy, ed. by Gregor Platigorsky. [Philadelphia: Elkan-Vogel Co. Inc. \$1.25.] A beautiful and important addition to the artist cellist's repertoire. Suffice it to say that the phrasing and fingerings by "Gregor the Great" represent authority. —D. M.

Valse Sentimentale, Op. 51 No. 6, by P. I. Tchaikovsky, transcription for violin and piano by David J. Grunes. [New York: Russian-American Music Publishers, Inc. 75c.] A little waltz gem that should serve as a tasty encore. One might not care to accept all of Mr. Grunes' innovations in fingerings, though some are effective. —D. M.

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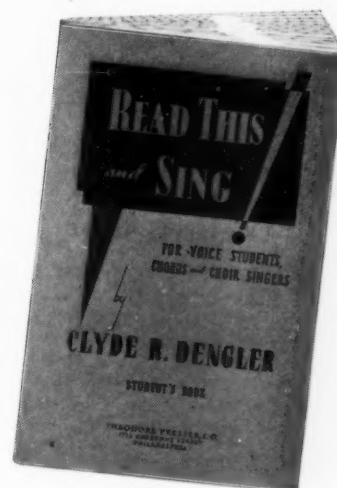
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Sonata Breve for violin and piano, by Manuel M. Ponce. [New York: G. Schirmer, Inc. \$1.00.] This interesting sonata in the modern idiom provides at least as much work for the pianist as for the violinist. The first movement is in sonata form, inviting effective dynamic variety of medium technical demands on both instruments. The second movement is brief adagio with a combination of rhythmic effects. The last movement opens and closes with a sweeping crescendo, ranging from a fast pianissimo staccato to a brilliant climax with piano chords on the offbeat. The entire work should have value in broadening the sonata repertory for players who know only the classic and romantic sonatas, and are not yet ready for the more radical modern offerings. —R. B.

Beau Soir, by Claude Debussy, arr. by Arthur Hartmann. [New York: G. Schirmer, Inc. For violin and piano. 50c.] An Arthur Hartmann transcription is always a welcome addition to the violinists' library. This characteristic bit of Debussy is very playable, thanks to the careful fingering. The piano part makes equal demands upon mature musicianship. —D. M.

March, Op. 12, No. 1, by Serge Prokofieff, arr. by Jascha Heifetz. [New York: Carl Fischer, Inc. For violin and piano. 80c.] An encore tidbit for the artist's program. A sense of humor as well as an impeccable left-hand are prerequisites to a successful rendition of this modern piece. —D. M.

Concerto in A Minor, Op. 3, No. 6, for violin with piano, by Antonio Vivaldi, arr. and ed. by George Perlman. [New York: Carl Fischer, Inc. \$1.25.] The student who first opens the pages of this fine old work has a treat in store, for he will be captivated by its abandon and its rich sonorities. Mr. Perlman has generously supplied this edition with careful fingerings and bowing markings which indicate legato, semi-legato and spiccato passages. The accompaniment in this American edition is of particular excellence. An historical foreword by the publishers adds interest to this edition. —D. M.

PIANO

With A Song In My Heart, by Richard Rodgers, transc. by Stephen Kovacs. [New York: Harms, Inc. For two pianos—four hands. \$1.00.] This attractive arrangement of a popular song should be successful as a radio number and for moments of relaxation in the home. —R. B.

Ye Sweet Retreat, arr. for two pianos by Harold Bauer. [New York: G. Schirmer, Inc. 50c.] Bauer has brought this old melody from William Boyce's Cantata Solomon, first published in 1743, to the two-piano medium in a setting which gives contrapuntal variety without transcending the simplicity implied in the original. The setting is of only moderate technical difficulty. —R. B.

Flourish, arr. for two pianos by Harold Bauer. [New York: G. Schirmer, Inc. 60c.] This vigorous little two-piano number by Harold Bauer is based on his own solo version of the old French soldiers' song, "Le Port Mahon est pris." As mentioned in the edition, special attention is directed to this piece because of the historical connection with the origin of the word "mayonnaise" for the sauce with which the Duke of Richelieu celebrated the naval victory at Port Mahon. —R. B.

ORGAN

Seth Bingham "Baroques": Suite in five movements for organ. [New York: Galaxy Music Corp. \$2.00.] Attractive, modern music in the classical garb of Handel's day; ideal alternative to student "sonatas"; movements useful as voluntaries; easy to medium difficulty. Recommended. —D. Sterling Wheelwright

Organ Pedal Technic, by Pietro A. Yon. [New York: J. Fischer & Bro. \$1.00.] Brief approach to efficient console movements and brilliant pedal technic; worth an organ lesson to any student or teacher. —D. S. W.

CHORAL MUSIC

Choral Program Series, by Harry Robert Wilson. [New York: Silver Burdett Co. Book One (soprano-alto). 64 pp. List 68c.] Seventeen fine songs in easy, yet interesting two-voice arrangements, suitable for classroom study and concert performance by choral groups with unchanged voices. The material was selected from many sources and represents wide variety in choral styles and subjects. Classics, songs by contemporary writers and folk songs—sacred and secular—are all included. The book seems a very good "buy" and is highly recommended for consideration. It is probably most suitable for use by not-too-advanced high-school girls' glee clubs, but could be used also by special choruses in upper elementary grades. —Anne Grace O'Callaghan

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Great Songs of Faith: A World in Tune, Book II, arr. by Beatrice and Max Krone. 50c. An excellent collection of great songs of the church. They are arranged, for the most part, for melody and descant, being suitable for treble voices, male voices, or mixed voices, and all are done with the usual Krone skill. This book should be especially useful for junior choirs. It is so far superior to such a vast quantity of numbers which are often labeled "for junior choir." Every junior choir should have this. —Paul W. Mathews

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COMIC OPERETTA

The Christmas Thieves, by Frances Goodwin and Geoffrey O'Hara. [Chicago: Gamble Hinged Music Co. 75c.] An attractive new operetta in three acts which seems to have all the qualities needed for a successful school production. This one is written for children of upper elementary-school age, and the story is one the children will enjoy presenting. The characters are easily portrayed, there's plenty of comedy, and the suspense in the plot is well sustained. Except for three well-known Christmas songs which are interpolated, the music is new. The songs for chorus, in unison or two parts, are catchy and should be easily learned. The range occasionally runs low for young voices, but that is a debatable point, perhaps, and one easily remedied if desired. Stage directions are included in the score. —A. G. O'C.



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Music on the Home Front

THE AWARDING of fifty-eight more distinguished service citations to school music organizations by the Music War Council of America, since the publication of the September-October JOURNAL, brings to nearly 400 the number of schools that have been honored by this national body for their outstanding patriotic service to the country through inspiring wartime use of music.

MWCA officers estimate that over 30,000 school musicians have received individual citation cards for their participation in the home front activities of the bands, orchestras, and choral groups cited to date.

Attention has also been directed to the fact that the announcement of the awards, the ceremonies attending their presentation, and the publicity given to the programs and activities of the cited organizations have resulted in many hundreds of local newspaper notices. While the obvious intent of the "Schools at War" program is to aid the national effort, with no thought of reward other than the satisfaction which comes from the knowledge of having participated in the achievement of our ultimate national victory, school music is benefiting immeasurably from the columns upon columns of publicity paying tribute to the effectiveness of its rôle in community war efforts throughout the country.

Music educators who have not yet noted and taken advantage of the opportunities being afforded them to utilize their school music organizations for patriotic service in these critical times are missing a great opportunity to strengthen the case for school music in their communities for all time. Those whose wartime programs have included performances and activities designed to stimulate and inspire local war activities, including recruiting and induction ceremonies, war loan campaigns, war relief and salvage drives, entertainment for servicemen, Red Cross benefits, and honor roll dedications, deserve the recognition and credit the Music War Council's citation awards symbolize.

The September-October JOURNAL announced a new "Music in the Service of Schools at War" project approved by the United States Treasury Department. Literature has since been mailed to music educators from coast to coast suggesting a series of musical events designed to stimulate the sale of war bonds. A special MENC committee and the Education Section of the Treasury Department's War Finance Division collaborated on plans for the project, which provides for a special merit award for schools presenting one or more of the programs suggested between National Education Week in November and National Music Week next May.

The Music War Council of America will award a special merit certificate to school music organizations submitting certified reports to the Music Educators National Conference showing participation in the Treasury Department's "Schools at War" program. Organizations qualifying for this special certificate may also be eligible to receive the MWCA distinguished service citation if their activities include a diversified pro-

gram of other special wartime activities such as has been carried out by the 400 school music groups already cited by the Music War Council.

JOURNAL readers who have not received the Treasury Department brochure, describing the broadened "Schools at War" program and how to report their activities in order to qualify for the Music War Council's merit certificate, may obtain full information by writing the Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Ill. For information regarding MWCA citations for outstanding wartime service in support of the over-all national effort since January 1, 1942, write the Music War Council, 20 East Jackson Blvd., Chicago 4, Ill.

Following is a list of the school music organizations cited by the Council since the last edition of the JOURNAL.—H. C. F.

CITATIONS SINCE LAST REPORT

ALABAMA: *Birmingham*—Ensley High School Glee Clubs and Choir, C. Vernon Skoog, director.

CALIFORNIA: *Hollywood*—Hollywood High School, John Okel, Edna Ames and Charles Jenner, music faculty.

Long Beach—David Starr Jordan High School Band, Carl G. Lindgren, director and head of music department; Washington High School Band and Drum & Bugle Corps, Gordon Dixon, director, and Edgar J. Hansen, head of music department; Woodrow Wilson High School Band and Orchestra, Nicholas P. Furjanick, director. (Mrs. Gertrude Fisher, music supervisor, Long Beach schools.)

Los Angeles—Belmont High School Band, Glee Club and Choir, Mrs. Lillian Sargent, director; Louis Pasteur Junior High School Band, Mrs. Klein, director; Manual Arts High School Band and Glee Club, Mrs. Harriett Laidlaw, director, and the Junior Orchestra of the Elementary Schools of Los Angeles, Lorna Reavis, director.

IOWA: *New Hampton*—New Hampton Public School Band, James L. Gordon, director.

KANSAS: *Salina*—Salina High School All-Girl Orchestra and Girls' Double Sextet, C. F. Lebow, director.

MICHIGAN: *St. Joseph*—St. Joseph High School Band, E. Rollin Silfies, director.

NEBRASKA: *Alliance*—Alliance High School Band, F. Vallette Hill, director.

Norfolk—Norfolk High School Band, Merton V. Welch, director.

Stanton—Stanton High School Band, John A. Abart, director.

NEW YORK: *Jamestown*—Jamestown High School Band, Arthur R. Goranson, director.

OHIO: *Cleveland*—Central Senior High School Band, Howard J. Gould, director; Collinwood Senior High School Band, Robert H. Rimer, director; East High School Band, D. Ernest Manning, director; East Technical High School Band, Willard Blum, director; Glenville High School Band, Ralph Katz, director; James Ford Rhodes High School Band, Raymond Gerkowski, director; John Adams High School Band, Amos G. Wesler, director; John Hay High School Band, George Stone, director; John Marshall High School Band, Clyde H. Seidel, director; Lincoln High School Band, Harry F. Clarke, director; South High School Band, Earl E. Beach, director; West High School Band, Stuart R. Switzer, director, and West Technical High School Band, Earl E. Smith, director. (Russell V. Morgan, directing supervisor of music, and J. Leon Ruddick, instrumental supervisor, Cleveland Public Schools.)

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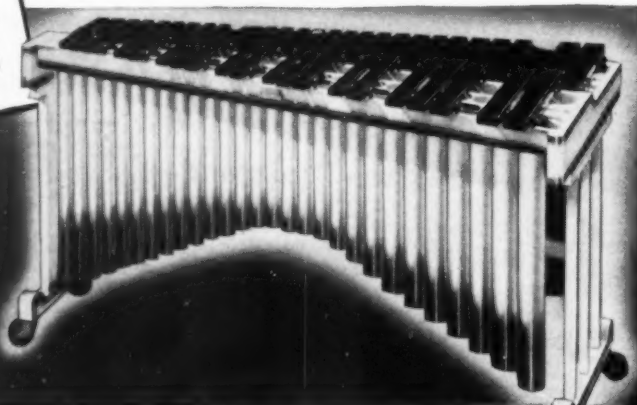
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La Crosse—Logan High School Senior Band, Orchestra, and Choir, H. C. Amundson, music director.

Lodi—Lodi High School Band, J. F. Chval, director.

Menomone—Stout Institute Symphonic Singers, Harold R. Cooke, director.

Waupun—Waupun High School Band, Robert Johnson, director.

Home Front News

BIRMINGHAM, ALABAMA. Due largely to the efforts of the school's vocal department, the Ensley High School of Birmingham has led the state in nearly every drive that has been conducted to stimulate war bond sales and to collect papers, metals, and other war materials. The choir and glee clubs, under the direction of C. V. Skoog, have given two dozen programs of their own and have participated in as many community enterprises.

LOS ANGELES, CALIFORNIA. The Junior Orchestra of the elementary schools of Los Angeles, made up of 300 pupils of the sixth grade and below, gave the proceeds of its annual spring concert last May to war relief and a fund to purchase musical instruments for veterans at the Birmingham Hospital at Van Nuys, following the precedent established in 1942 and 1943, when the Red Cross and the Navy base hospital at Corona were the beneficiaries. The Los Angeles Junior Orchestra is a permanent organization drawing its members from the 3,000 children whose first contact with music is in the city's 225 elementary school orchestras. It is under the general supervision of Louis Woodson Curtis, supervisor of music in the Los Angeles schools, and its work is carried on under the leadership of Lorna Reavis, Grace Dering and Frances Foster.

SALINA, KANSAS. At Camp Phillips and the Smoky Hill Army Air Field near Salina, the champion entertainers of all who have appeared there are the All-Girl Orchestra and Double Sextet from Salina High School. The girls have given over twenty programs in the camp

recreation halls and hospitals and have made a big hit with the boys each time. Their usual program consists of an hour revue, featuring both classical and popular music, instrumental and vocal. C. F. Lebow, director of this unique school music organization, recalls that some of the girls gave up their own Christmas Eve at home in 1942 to lead the Camp Phillips enlisted men in a community sing and that the words of the major in charge that evening were more appreciative than he has ever heard.

LEHI, UTAH. Few music organizations are busier than Frank W. Shaw's Lehi High School Band. Not only does this school music group play at all of the athletic games and pep assemblies for its school, PTA and church functions, state fair concerts, local rodeos and summer concerts, but it finds time also for a complete schedule of "extra" wartime musical activities, including war loan drives, honor roll and memorial dedications, draftee send-off concerts, patriotic parades, and servicemen's entertainments at Camp Williams, seven miles distant. The band has even played for out-of-town patriotic celebrations in nearby Pleasant Grove and Orem. It is small wonder that it has been accorded national citation recognition by the Music War Council of America.

JAMESTOWN, NEW YORK. Thirty-five "send-off" concerts for draftees entering the armed forces have been played by the Jamestown High School Band directed by Arthur R. Goranson, but that is only part of the war service record which won for this group of school musicians the distinguished service award of the Music War Council of America and the plaudits of Jamestown citizens. Whenever music was needed in connection with any patriotic observance in the community, the band answered the call. Five times they played for Army-Navy E award ceremonies at local industrial plants engaged in war work, and on repeated occasions they participated in war bond rallies, Red Cross drives and similar projects.

BEAUMONT, TEXAS. War bond and stamp sales totaling \$33,038.50 have rewarded the efforts of Beaumont City Schools Music Department groups in the year since November, 1943. The total sale was compiled at eight victory concerts and bond rallies. Not satisfied that they had done enough for the war effort, however, the Beaumont school musicians have performed for the entertainment of servicemen on many occasions, both at local hospitality centers and Camp Polk. The programs, all under the general direction of Mrs. Lena Milam, director of music in the Beaumont schools, have been diversified, including band, orchestra, and choral concerts, ensemble programs, and chapel services.

CLEVELAND, OHIO high-school musicians were signally honored by the Music War Council of America, Tuesday, October 17, when Ray S. Erlandson, MWCA president, presented distinguished service citations to the city's thirteen high-school bands and two special occupational schools in recognition of their participation in over 400 wartime musical activities in support of the home front war effort.

The presentation took place at a mass ceremony in the Cleveland Board of Education auditorium attended by the school

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principals, band directors and student officers of the bands.

In presenting the awards, Mr. Erlandson praised the musicians for their patriotic spirit and paid personal tribute to Russell V. Morgan, directing supervisor of music, and J. Leon Ruddick, supervisor of instrumental music, for giving every school band an equal opportunity to contribute to the success of Cleveland's city-wide "Schools at War" program.

Harry E. Ritchie, assistant superintendent, senior high schools, received the MWCA citation certificates from Mr. Erlandson and stated that the cited bands would receive their awards at special assembly programs at their respective schools.



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Music Education Activities

Arizona School Music Educators Association, under the chairmanship of Mrs. Bertha Autenreith, has completed plans for a meeting on December 7 at the Encanto Club in Phoenix. President George C. Wilson announces that MENC President John C. Kendel will be the principal speaker, and that short talks on Rhythm, Choral Problems, and Community Music will be given by Hartley Snyder, Tucson; Eldon Ardrey, Flagstaff; and Milton Rasbury, Phoenix, respectively.

California. The Northern District of the MENC California-Western Division elected the following officers for the coming year: President—Leland Long, Sacramento; vice-president—Floy Young, Sacramento; directors—Margaret Heilbron, Sacramento; Conley Plummer, Sacramento; Marion Curry, Davis.

California. The annual fall meeting of the Southern District of the MENC California-Western Division will be held on December 9 at the University of Southern California in Los Angeles. MENC President John C. Kendel will be the principal speaker. President Ralph M. Holmes expects a large attendance, and all districts of the California-Western Division will send representatives.

Delaware Music Educators Association announces new officers elected at the October 19-20 meeting: President—Walter L. Mitchell, Wilmington High School, Wilmington; vice-president—Mrs. Elizabeth C. Bennett, Milford; secretary—Philip Moore, Alexis I. Du Pont School, Wilmington; treasurer—Harley S. Hastings, Wyoming.

Idaho. A Band Clinic, sponsored by the University of Idaho, Moscow, was held on November 17-18. The final feature was the clinic band concert, conducted by Edmund J. Marty, director of the University of Idaho concert bands. Other conductors and sectional directors were chosen from the leading high school band directors attending the Clinic. Alvah A. Beecher, head of the Department of Music, University of Idaho, was program chairman.

Indiana. On December 2 at Indianapolis, in conjunction with the regular meeting of the In-and-About Indianapolis Music Educators Club, officers, state representatives and leaders of MENC North Central Division will meet to discuss plans for the North Central institute and conference to be held in

Indianapolis April 13-16, 1945. Invitations have been extended to music educators of the entire state, as well as to representatives in the other states of the North Central area. Sessions of the North Central planning meeting will be in charge of President Hazel B. Nohavec of the University of Minnesota. Ralph Wright, director of music in Indianapolis Public Schools, is in general charge of all local arrangements. The In-and-About luncheon and other sessions of the day, including the instrumental clinic scheduled for the forenoon of December 2, will be held in Hotel Lincoln.

Indiana. 250 Hoosier school teachers attended the In-and-About Indianapolis Music Educators Club opening luncheon on October 26. President Madge Cathcart announced the committees appointed for 1944-45 and introduced the other officers and board members: Newell Long, Indiana University, vice-president; Ben Graham, Richmond, secretary-treasurer; Ralph Wright, Indianapolis; Paul Hamilton, Warren Central; Mabel Phillips, Terre Haute. Prof. I. O. Foster of Indiana University spoke on "School Music in the Postwar World," and John White of Arsenal Technical High School directed the short singing session. Luncheon meetings of the Club have been planned for December 2, 1944, and for February 3 and April 14, 1945.

Illinois. Unusual interest is manifested in the Clinic-Festival to be held December 9 at Evanston by the Illinois Music Educators Association, in cooperation with Northwestern University School of Music. Program was announced in a previous issue of the Journal by President J. Irving Tallmadge.

Louisiana Music Education Association. One of the most successful annual conferences ever held by this organization convened at Baton Rouge, October 31-November 1. Speakers included John C. Kendel of Denver, President of MENC; Alton O'Steen, Director of the Department of Fine Arts, University of Alabama; John E. Cox, State Superintendent of Education in Louisiana. An interesting feature was a brief discussion of the history of the Louisiana state unit of MENC by Harold H. Ramsey, LMEA president. It is hoped that the story regarding the inception and growth of the No. 2 MENC state affiliate can be printed in a later issue of the Journal. The program included special features in several areas: Vocal, band, orchestra, piano, and theory,



MENC SOUTHERN DIVISION PLANNING GROUP

Officers of MENC Southern Division, state presidents, and delegates representing twelve states and twenty-six cities attended the planning meeting called by President Max Noah at Birmingham, Alabama, October 6-8. Nearly 150 members were present, including members of the music staff of the Birmingham schools and many members from the nearby area. In the picture, left to right, row one: Elizabeth Ozley, Reuben Martinson (host), Mildred Lewis, Max Noah, Anne Grace O'Callaghan, Luther A. Richman, Mrs. Reuben Martinson. Row two: Alberta Goff, C. W. Scudder, Katherine Anderson, Robert Gilmore, Cleve Carson, H. D. LeBaron, Veronica Davis Gove, W. T. Verran. Row three: M. E. Butterfield, Elise Lipscomb, E. H. F. Weis, Ruth Weegand, Harold Ramsey, Polly Gibbs, C. V. Buttelman, Edna B. Smith, J. Henry Francis.

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MENC SOUTHWESTERN DIVISION PLANNING GROUP

Nearly every state and major city of the Southwestern Division area was represented at the planning session called by President Gratia Boyle at Dallas, October 14. The picture of the entire group of approximately 125 is shown on page 24. Here we see some of the Conference officers and local leaders of Dallas. Front row, left to right: Marion Flagg (hostess), Gratia Boyle, Mrs. Marguerite Hawkinson, Wilfred C. Bain, Alma Lunsford, Gillian Buchanan, Wyatt Freeman, Ruth Klepper Settle, Robbie L. Wade. Back row, left to right: John Rosenfield, William E. Jones, Ann Britton, Paul van Katwijk, C. V. Buttelman, Clara Elledge, Bruce Dougherty, Nell Parmley, Archie Jones.

with a special session devoted to the discussion of the specific problems confronting college music educators. Some two score members of the association contributed to the program. In reporting the meeting, the acting state supervisor of music, Robert C. Gilmore, gave the following summarizations of the over-all conclusions reached in this meeting: (1) A restatement of the conviction: Music for everybody in war or peace. (2) Postwar expansion, again stressing the universality of music. (3) Play and Sing more, talk less. (4) Much to be proud of now, but much to be desired in postwar world. (5) Teacher-training program should fit state needs.

Michigan School Vocal Association is off to a "banner year," headed by the following officers: President — Bess Hyde, Port Huron; vice-president — Walter Bloch, Flint; secretary — Rose Marie Grentzer, Ann Arbor; treasurer — Viola Brody, Monroe. A new office — that of executive secretary — was created, to which Russell Switzer of Lansing was elected. District chairmen: Raymond Uhlinger, Iron Mountain; Howard Hansen, Traverse City; Leroy Daniels, Flint; Armin Zapf, Van Dyke; Mrs. Trena Hahn, Grand Rapids; Marvin Rice, Mason; Kenneth Jewell, Detroit; Phineas Wheat, Sturgis; Richard Frechette, Harrisville. Committee for selection of music for the annual all-state festival: Rose Marie Grentzer, chairman; Leroy Daniels, Flint; Reginald Eldred, Center Line; Harold Geerdes, Zeeland; Harding Van Duersen, Ann Arbor. The officers and board members have been active in planning what promises to be an outstanding program for the annual clinic to be held in January, and for the spring festival.

Michigan. In-and-Around Washtenaw County Music Educators Club held its first meeting of the present school year on November 4 at Ann Arbor under the chairmanship of President Haydn Morgan. Marguerite V. Hood, a member of

the MENC Board of Directors, urged 100 per cent MENC membership for the group.

Michigan School Band and Orchestra Association elected the following officers for the current year: President — Kenneth L. Bovee, Oxford; vice-president — Everett D. Kisinger, Grand Haven; secretary — Charles M. Yates, Ann Arbor; treasurer — Arthur N. Moe, Pontiac.

Missouri Music Educators Association holds its annual state clinic at Jefferson City, Missouri, December 7, 8, and 9, with Arthur Harrell as general chairman. This is a change from the date announced in the First Fall Issue of the Journal. The music section meeting of the annual State Teachers Association convention in Kansas City drew the largest attendance in the history of the organization — nearly 400 being present. Information regarding the Jefferson City clinic may be secured by addressing President Norman H. Falkenhainer, 7354 Chamberlain, University City, Mo.

Montana. The MENC Northwest Division Institute will be held in Missoula, Montana, on April 6-9, 1945. The original announcements stated that the Institute would be held in Seattle, but upon further consideration of all factors involved it was deemed most advantageous to accept the invitation extended by Missoula. The spring Institute will be given full cooperation by the Montana Music Educators Association, the University of Montana, the Missoula Board of Education, and the Missoula Chamber of Commerce, as well as numerous other groups. Stanley Teel, president of the MMEA, will be in charge of local arrangements, and the Florence Hotel will be the headquarters.

A Northwest planning meeting was held Friday, November 25, at the Lewis and Clark High School in Spokane, Washington, to make plans for the spring Institute at Missoula. MENC



NEW YORK STATE SCHOOL MUSIC ASSOCIATION EXHIBITORS LUNCHEON

An annual feature of NYSSMA annual conferences is the exhibitors luncheon. This year, since there was no fall conference scheduled, the luncheon was held at the summer clinic in Syracuse. The clinic was exceedingly successful. The music educators themselves formed the clinic groups, which included a band and orchestra of 75 each and a choral group. Much new music was read, and, judging by other pictures received, which unfortunately cannot be included in this issue of the Journal, a good and profitable time was had by all.

Northwest Division President Wayne Hertz is asking all official delegates in the Northwest states to be on hand in Spokane to assist with the formulation of the Institute program.

Montana Music Educators Association held a successful meeting in Billings in conjunction with a meeting of the Eastern District of the Montana Education Association. Host was Charles R. Cutts, director of music in Billings. Directing chairman was Carl Carter, director of bands at Hardin. George V. Roy of Denver conducted the band clinic. Elementary, junior, and senior high school vocal demonstrations were provided. Officers were re-elected as follows: President—Stanley M. Teel, Missoula; vice-president—Edmund P. Sedivy, Great Falls; secretary—Stephen L. Niblack, Helena; treasurer—Evelyn Russell, Glendive. The Association is making extensive plans to participate in the MENC Northwest Division meeting in Missoula, April 6-9, 1945.

Nebraska. The Eighth State Music Clinic, sponsored by the Nebraska Music Educators Association, will be held in North Platte on December 7-9. The resumption of this annual clinic program, which was temporarily discontinued, is in accord with the expressions of music educators and cooperating administrators of the state in a recent poll conducted by NMEA. The instrumental and vocal clinic groups will be organized on a basis compatible with current transportation and housing conditions, but laboratory facilities will be adequate in every respect and a large attendance of music educators is anticipated. Recently, NMEA voted to change the annual dues from \$6 to \$4, which covers full active membership in MENC and includes subscription to the Music Educators Journal. Registration fee for the clinic will be \$2. All arrangements for the North Platte sessions are in charge of President M. H. Shoemaker (Hastings), and Secretary-Treasurer S. Kenneth Lotspeich (Kearney).

New Jersey. The Official Bulletin of the Department of Music of the New Jersey Education Association announces the election of a new president—Mrs. Frances B. Allan-Allen, Bernardsville. Officers re-elected: first vice-president—Warren F. Malpas, Linden; second vice-president—Doris E. Mooney, Montclair; recording secretary—Laura Gaskill, Montville; corresponding secretary—Beulah S. Arnold, Glen Ridge; treasurer—Mrs. Marie S. Pomeroy, Toms River. Past president—John T. Nicholson, Union.

New York State School Music Association, following its program inaugurated last year, sponsored nine sectional all-state conferences including band, orchestra, and choir units in each. In all cases a one-day rehearsal preceded the concert presentation. A total of more than 1,500 outstanding music students participated, and the plan was in conformity with the regulations of the ODT. The schedule of places, dates, and chairmen follows:

East Greenbush.... Oct. 26-27 F. Arden Burt
Ilion..... Oct. 27-28 Frederic Fay Swift
Delhi..... Nov. 3-4 Stanley P. Trusselle
Hamburg... Nov. 3-4 W. Howard Vanderhoef
Poughkeepsie.... Nov. 17-18 Luther Hawkins
Olean..... Nov. 17-18 Charlotte Roberts
Suffern..... Nov. 17-18 Edward Lupean
Cortland..... Nov. 17-18 Burton Stanley

George Christopher will announce the Long Island program later.

New Mexico Music Educators Association was organized at the meeting of the Music Section of the New Mexico Education Association held in Albuquerque, October 26-27. A new Constitution was adopted, officers were elected, members were enrolled, and application for affiliation with MENC was voted unanimously. The officers of the New Mexico MENC state unit are: President—Rollie V. Heltman, Belen; vice-president (vocal)—Virginia McManas, Albuquerque; vice-president (or-

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Smuggler's Song.....Marshall Kernochan
Witch-Teasing.....Seth Bingham
A Farmer's Son So Sweet.....arr. Gwynn S. Bement
Eventide.....Genevieve Davis
I Love You Yet.....arr. Laurence Powell

for T.T.B.B.

You Are the Land I Love.....Hugo Wolf-Mead
Old Neighbors.....Johansen-Bartholomew

for S.A.T.B.

Newfoundland Song of the Sea.....arr. Harvey Gaul
Dormi, Dormi, Bel Bambin.....arr. Margrethe Hokanson

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(S.A.T.B.-S.S.A.-S.A.-T.T.B.B.)
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Glory.....Charles Wakefield Cadman
(S.A.T.B.-S.S.A.A.-T.T.B.B.)
When Johnny Comes Marching Home.....arr. George Mead
(S.A.B.-S.S.A.-T.B.B.)
Sheep May Safely Graze.....Bach
(S.A.T.B.-S.S.A.-S.A.) arr. Katherine K. Davis
(T.T.B.B.) arr. Channing Lefebvre
Think On Me.....Alicia Ann Scott
(S.A.T.B.-S.S.A.A.-T.T.B.B.) arr. Marshall Bartholomew
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chestra) Gillian Buchanan, Portales; vice-president (band)—Wesley Carkhoff, Clovis; vice-president (school music)—Josephine Williams, Albuquerque; secretary-treasurer—Betty Dennis, Clovis. + Cooperating with the officers of NMMEA Music Section in the organization development was Carl Jacobs of State College, N. M., who for a number of years has served as New Mexico's MENC state representative.

Ohio. In-and-About Cleveland Music Educators Club held its first meeting of the year on October 27 and the following officers were elected: President—Robert H. Rimer, Cleveland; first vice-president—Gertrude A. DeBats, Bedford; second vice-president—Genevieve Rystrom, Painesville; secretary-treasurer (re-elected)—Emily Lawrey, Cleveland. Members of the executive committee include: Mrs. Jean Campbell Clark, Cleveland; Esther M. Keller, Cleveland; Hayden L. Mathews, Cleveland; Cecil Munk, Berea; Earl E. Smith, Cleveland; Zara O. Sumner, Lakewood.

Ohio. In-and-About Dayton Music Educators Club and the Dayton Principals' Association sponsored a joint meeting on October 2, at which Karl W. Gehrken, professor emeritus of Oberlin College, gave an address on "Objectives in Music Education." About 150 music teachers, principals, and superintendents were in attendance, including delegations from Springfield, Oxford, and Richmond, Indiana. The In-and-About Club elected the following officers for the coming year: President—S. Norman Park, Dayton; vice-president and program chairman—Marcella Disbro, Dayton; secretary-treasurer—Viola Benz, Dayton.

The next meeting will be held on January 18, 1945, with Elizabeth Lawrence of Miami University as the principal speaker.

Oklahoma. In-and-About Tulsa School Music Educators Club has elected the following slate of officers for the coming year: President—Clarence F. Lawless, Sand Springs; first vice-president—Charles J. Costello, Tulsa; second vice-president—James L. Waller, Tulsa; recording secretary—Dorothy Futor; corresponding secretary—Mrs. Emily McKnight, Hominy; song leader—George Oscar Bowen, Tulsa; accompanist—Beulah McConnell. General program committee: Charles Costello, chairman; Mrs. Elizabeth Griffith, Tulsa; Adrienne J. White, Tulsa; Stewart Lamb, Sapulpa. The publicity committee is headed by James L. Waller with the following members: Edna M. Smith, Mary Nichols, Florence Schiek, Clarence B. Baker, and Ruth Blaylock, all of Tulsa.

Pennsylvania. The 1944-45 schedule of the In-and-About Pittsburgh Music Educators Club calls for meetings October 14, December 9, January 13, March 1, April 21, and June 9. Among the speakers named are James L. Mursell, Leonard Bernstein, Hugh C. Ross, M. Claude Rosenberry. At the first fall meeting a chorus of 1,000 voices sang a program under the direction of Robert Shaw. For copy of the program folder giving full information regarding remaining meetings of the season, address Anna L. Perlow, second vice-president, 919 Highview Street, Pittsburgh 6, Pa.

Tennessee. The Middle Tennessee School Vocal Association was established at a meeting of the Middle Tennessee Educators Association on October 20. Viola Boekelheide was elected president.

Wisconsin. At the annual meeting of the Music Section of the Wisconsin Education Association, held at Milwaukee, November 2-3, major steps were taken leading to the completion of the organization and MENC affiliation of the Wisconsin Music Educators Association. Officers of the temporary organization: H. W. Arentsen, president; Harold Youngberg, vice-president; Dorothy G. Kelley, sec'y-treasurer; Maurice Carr, chairman, constitution committee.

Utah. Lorin F. Wheelwright, MENC state representative, reports that a music educators luncheon was a feature of the Utah Education Association meeting in Salt Lake City on November 3. Plans to invite the MENC California-Western Division to meet in Salt Lake City on the occasion of its centennial celebration in 1947 are being formulated.

Washington. See the Montana announcement regarding the MENC Northwest Division planning meeting to be held in Spokane at the Lewis and Clark High School on November 25.

Wyoming Music Educators Association announces the following officers for the coming year: President (re-elected)—A. O. Wheeler, Laramie; instrumental vice-president and secretary-treasurer (re-elected)—Merle G. Prugh, Casper; vocal vice-president—Jessie Mae Agnew, Casper. Board of directors: Fred R. Bond, Gillette; Ralph Erickson, Lovell; Robert Barnes, Wheatland; Robert Vagner, Laramie. Re-elected: Jessie E. Leffel, Cheyenne, Clyde J. Belsly, Rawlins. A. O. Wheeler will continue as the MENC Northwest Division executive board.

Bulletin Board

CONTINUED FROM PAGE FOUR

Songs for War Bond Rallies. This leaflet contains twenty-three parodies and original verses set to well-known tunes (words only). Many of the songs, fifteen to be exact, represent contributions of pupils in connection with the Song Writing Project in which MENC participated with the Treasury Department last year. Copies are available; for information address Education Section, War Finance Division, U. S. Treasury Department, Washington, D.C.

Pi Lambda Theta Awards. Two awards of \$400 each are to be made on or before August 15, 1945, for significant studies in education. The assigned subject is any aspect of the professional problems of women. Studies may be submitted by any individual whether or not at present engaged in educational work, or by any chapter or group of the Pi Lambda Theta. For further information, address May V. Seagoe, University of California at Los Angeles, Los Angeles, California.

United Nations Education Kit. Available to schools, according to an announcement released by Commissioner John W. Studebaker of the United States Office of Education, is a kit which includes material for study organized under five headings: Who Are the United Nations, Forerunners of the United Nations, How the United Nations Came into Being, How the United Nations Coöperate in War, and How the United Nations Coöperate in Peace. It is estimated that each kit includes sufficient material for approximately thirty students. The kits may be purchased for \$3.50 each from the United Nations Information Office, 610 Fifth Avenue, New York 20, N. Y.

The Music Educator and Modern American Music is the title of an attractively printed and profusely illustrated brochure issued by Robbins Music Corporation. The purpose of the brochure is to center attention upon the contributions to American culture made by certain composers, among them Ferde Grofé, Peter De Rose, Domenico Savino, Louis Alter and Rube Bloom, whose music "comes out of the soil of America." A copy of the brochure may be obtained by writing to the Robbins Music Corporation, 799 Seventh Avenue, New York 19, N. Y.

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Do You Have the Answers?

FOR many years the headquarters office of Music Educators National Conference has served as an information bureau and a medium of contact between inquirers and those who can supply the requested aids. This department in the Journal serves as an auxiliary to the MENC information service, and the questions printed here illustrate the varied types of inquiries received. All have been answered by mail with the help of MENC officers, committee chairmen, and others. Readers are invited to send their own answers to the headquarters office. Copies of letters received will be forwarded to the inquirers concerned, and answers of especial interest will be published in the Journal. Obviously, the purpose of this department is not to publish routine questions, but rather queries touching on subjects concerning which data, suggestions, or opinions from readers may serve to augment the information files, and enhance the service rendered through the Conference to the original inquirers and other interested persons.

Marching Bands. I am trying to locate an article concerning marching bands which was printed in one of three school music magazines some time ago. The article told of a method of lining up and spacing the players in a small band to make it appear like a larger group. Can you tell me where this article may be found?—Y.F.R.

Music Curricula. Please send me any bulletins you have with reference to college curricula in music education, including graduate work.—O.A.

Music Appreciation. In the majority of high schools is music appreciation set up as a two-day, a three-day, or a five-day-a-week course? Do most high schools offer it? Are there any music appreciation textbooks written for the high-school level? In my endeavor to get this information I have written the U. S. Commissioner of Education and have received the reply, "We have no one working in the special field of music," and he went on to say that no funds were allocated for such work. I don't need positive statistics, but I'd appreciate an opinion as to the general practice followed in most high schools.—S.I.D.

Movable Do, Fixed Do, Syllables, No Syllables. In attempting to come to some conclusion on the very debatable question on the use of the movable do system of teaching sight singing, I am writing to find out if the MENC has made any definite commitments. In your Yearbooks I find various articles both pro and con the syllables. If the MENC has definitely "come out" in favor of one or the other I should like to know about it. This information will help me in designing a course of study best suited to public school music majors.—R.O.

Music Budget. I am interested in learning if there have been any studies made relative to what might be considered an adequate budget for providing music for high-school vocal and instrumental groups. I am making this request as a superintendent of schools who is attempting to purchase the optimum amount of music for four high-school music teachers. We have a rather extensive program and it is our desire to provide our teachers and students with the necessary music and instruments. We would like to know if there is any criterion which we may use as a means of determining whether or not what we are purchasing is nearly right.—W.W.R.

Music Supervisors. Our Board of Education wants to print a book which will state the policies, the philosophy and evaluation of supervisors' duties, etc., in our school system. I am especially interested in the music side of the question. I understand some school systems have such a book, although I do not know who they are. As I do want to be concise and logical in my statements, I shall appreciate any materials or information which you can supply.—W.D.G.

V-Day Programs. Have you suggestions for programs to be presented in the schools, both elementary and high school, in observance of V-Day? I am eager to plan ahead with my principals to have material ready for that much desired day. I will be most grateful to receive from your office copies of suggested programs or materials, or suggestions of other sources from which to solicit aid in planning V-Day programs.—S.M.

Re-education Program. Do you have any printed material explaining the use of music in the re-education program of the returned, disabled soldiers? If you do not have this material in your office I should appreciate your telling me where I might procure this information.—H.K.

Band Awards. Kindly let us have your best reference for setting goals for a high-school band wishing to earn lyres (or awards) for meritorious work and achievements. Has a chart been made as a standard or does each band decide on its own points to earn?—M.S.

ANSWERS FROM READERS

Correlation of Music and Religion. (Answer to R.D.I.) Your recent inquiry regarding the correlation of music and religion makes reference to one or two of the publications of our Committee, which you say you had at one time but have lost. We believe you have in mind our pamphlet, "Music in Worship," a famous sermon by Henry Ward Beecher, which is being widely quoted by ministers and organists in connection with Music Week observance and on other occasions. We are enclosing a copy and are also sending you our "1944 Letter" of suggestions. At the back you will find one or two other titles in the field of your inquiry.—G. Borchard, assistant secretary, National and Inter-American Music Week Committee.

Music Budget. (Answer to W.W.R.) As Chairman of the Music Education Research Council, I regret to inform you that there is no definite information on this topic although at the present time a subcommittee of our Council, under the chairmanship of Professor Peter W. Dykema, is working on this question.

In my own city of Cleveland, we have tentatively set as our supply budget for music (not including textbooks) phonograph records and miscellaneous material such as forms, orchestra and band folders, etc., \$400 a year for senior high schools and \$300 a year for junior high schools. Another division of the budget classified under the heading of Supplementary Textbooks provides for the purchase of chorus books, band and orchestra bound volumes, and books on theory, music history, and appreciation. No specified amount is set up under this heading for music. It remains one of many subjects which are supplied from this general budget depending on need as determined by principals and faculties.

A third budget division for equipment covers the purchase of such things as pianos, phonographs, radios, and band and orchestra instruments. Here again a general budget is set up, and the amount available for these various proportions varies from year to year. The only point I can add on band and orchestra instruments is that we consider the normal life of such instruments to be twelve years, although we realize that there is a large variation in that period of useful life. On that basis, we determine the total amount of money needed to properly equip a building and then set up a purchasing program of one-twelfth of that amount for each year, the thought back of that being that by the end of twelve years we have completed equipment of the system and that each succeeding year will merely provide an equal amount of money for replacement of obsolete instruments. As a matter of fact, that program, which was under way many years ago, had to be seriously curtailed during the depression; and while we have come back partly in this matter, we have never reached our previous annual budget allotment which for band and orchestra instruments was \$12,000 a year. Because of pretty general equipment in the matter of pianos, no specified budget is set up in the year, but when a piano need arises, it is purchased as money is available in the general equipment budget.

I wish I could send you information that was more representative of the country as a whole, but it just isn't available yet.—Russell V. Morgan, directing supervisor of music, Cleveland (Ohio) Public Schools.

Music Budget. (Answer to W.W.R.) From the head of our budget department I find that approximately 25 per cent of all funds allocated to the various departments is earmarked for music. By various departments I mean material for the Art Department, Industrial Arts, etc. This allotment does not include textbooks in music, such as books used in required classes in junior high schools. It refers only to octavo music for choruses and music for bands and orchestras.—John C. Kendel, director of public school music, Denver, Colorado.

Movable Do, Fixed Do, Syllables, No Syllables. (Answer to R.O.) The following statements are by way of personal opinion and have no authority of the MENC. There is no specific answer to your question, nor no commitment by the MENC which would cover.

The great majority of the school music teachers in the elementary schools continue to use the movable do system. It is the simplest way of developing tone relationships within the key. Some teachers of more than ordinary musicianship have used other systems successfully, however. Some use the number names for tones which, of course, is identical with the movable do, and others use the letter names which is identical with the fixed do system. Others try to operate from a still more musical angle, but one quite difficult for most teachers—the absolute visual command of the staff, using a knowledge of intervals as a basis for their reading. I know this is not a set answer, but I think it is a true picture of the country in general. Probably 90 per cent use the movable do system as it is the simplest scheme for developing tone relationships within the major and minor modes.

Where this movable do system falls down is when the study of music enters chromaticism, frequent modulation, atonality, etc. In such a situation, the movable do system is perfectly useless, but you realize that this is for the advanced student anyway and in advanced stages very few music people would think of using the movable do system. It is only in the introductory stages that it would be necessary.—Russell V. Morgan, directing supervisor of music, Cleveland (Ohio) Public Schools.

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A Lunch-Hour Music Project

BELIEVING that the lunch-hour period offers opportunities for learning experiences for children, the staff of Maury School, Richmond, Virginia, is continuously planning and working to make the total experience as valuable as possible. The children share in making the cafeteria attractive by helping to keep fresh flowers on the tables at all times. Large pictures are painted by the children to make the walls more colorful. Emphasis is placed upon orderliness and good housekeeping.

Community health is one of the school's major concerns. Lunch is planned to provide an adequate diet and to develop good eating habits. The lunch hour has the careful supervision of two mothers and two teachers who are there to make it a pleasant time for the children.

To this setting music makes a contribution.

The Record Committee, which meets during school time once a week, is made up of pupil-representatives from each room (except those of junior primary level, who are dismissed at lunch time) and is headed by a junior primary teacher and the visiting music teacher. Sometimes the children bring classmates as guests.

The children listen to various recordings and discuss each one. Is the recording suitable for cafeteria use or is it too stimulating? Is there a clearly defined melody line that will be heard easily in the large room? Is the composition one that will be understood by younger children as well as older? What is the significance of the title? What is interesting about the composer? What is the performance medium and, if a solo, who is playing? (The children consider the school is not yet ready to hear records of adult singing.)

Children volunteer to print cards giving the name and composer of the music for each day. The name is also listed on the menu card in the hall. One day George asked if he might draw a picture of Kreisler playing his violin to illustrate *Caprice Viennois*, which was to be played. Since then each day's music has been illustrated by a picture drawn by some child who volunteered because he had some especial feeling about that certain composition. The picture for the day is placed in a frame above the victrola.

Discussion of this sort, carried on by children and teachers, brings correlation with many subjects. The beautiful *Blue Danube* inspired talk about the one-time gay capital of Europe. *Juliet's Slumber* evoked discussion of Shakespeare's classic. *Narcissus* meant the telling of the classic myth while selections from the opera *Hansel and Gretel* resulted in a study of Humperdinck's work by the whole school. One of the boys brought in a recent issue of *Life Magazine* containing photographs of contemporary performing musicians.

After the meetings, each committee member tells his own room about the music to be played. We feel that besides making a definite and valuable contribu-

tion to the lunch-hour experiences of all the pupils who pass through the daily cafeteria lines, this project is a very important factor in our music appreciation program.

—JANE B. WILLARD

Music in American Cities

CONTINUED FROM PAGE TWENTY-FIVE

middle, and modern periods. Such cities as Williamsburg and Charleston were included because of their importance in our early musical life. Rochester was included because of the Festivals of American Music, and the broadcast, originating from Rochester, will coincide with the festival to be held there in April under the direction of Howard Hanson. Most of the programs will originate from the NBC studios in New York, but certain exceptions will be made. Two Canadian programs, for example, dealing with musical life in Montreal and Toronto, will be broadcast from those cities by the Canadian Broadcasting Corporation. We fully realize that there are many American cities not included in this series which today have a flourishing musical life. But, to repeat, our basic purpose has been to survey the historical backgrounds which have paved the way for this marvellous development of musical life throughout the American continent.

As a listener's aid to this broadcast series we have issued another volume of the *Music of the New World* handbook containing thirty-eight chapters of background material on "Music in American Cities," with bibliographies and record lists. This handbook is published for the National Broadcasting Company by the Southern Music Publishing Company and is distributed at a nominal charge. "Music in American Cities" is broadcast by the National Broadcasting Company and many of its affiliated stations on Thursday nights at 11:30 P.M., E.W.T. The complete schedule of broadcasts is printed below:

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| Mexico City—before the 20th century..... | Oct. 12 |
| Williamsburg | Oct. 19 |
| Lima | Oct. 26 |
| Havana | Nov. 2 |
| Boston—early years | Nov. 9 |
| Charleston, S. C. | Nov. 16 |
| Caracas | Nov. 23 |
| New York—early years..... | Nov. 30 |
| Montreal | Dec. 7 |
| Rio de Janeiro—colony and empire..... | Dec. 14 |
| Philadelphia—early years | Dec. 21 |
| Santiago de Chile..... | Jan. 4 |
| Baltimore | Jan. 11 |
| Cuzco and Quito..... | Jan. 18 |
| New Orleans | Jan. 25 |
| Caribbean Cities | Feb. 1 |
| New York—the middle period..... | Feb. 8 |
| Bogotá | Feb. 15 |
| San Francisco | Feb. 22 |
| Buenos Aires | Mar. 1 |
| Cincinnati | Mar. 8 |
| Provincial Capitals of Mexico..... | Mar. 15 |
| Boston—the middle period..... | Mar. 22 |
| Cities of Central America..... | Mar. 29 |
| St. Louis | Apr. 5 |
| Bahia and São Paulo..... | Apr. 12 |
| Rochester | Apr. 19 |
| Philadelphia—the modern period..... | Apr. 26 |
| Montevideo | May 3 |
| Toronto | May 10 |
| Chicago | May 17 |
| Los Angeles | May 24 |
| Festival Cities | May 31 |
| Mexico City—the 20th century..... | June 7 |
| Washington, D. C..... | June 14 |
| Rio de Janeiro—capital of the republic..... | June 21 |
| Boston—the modern period..... | June 28 |
| New York—the modern metropolis..... | July 5 |

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